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THOMAS GILLILAND, ESQ.

Publish'd by Chapel, Pall Mall, June 1807

THE

DRAMATIC MIRROR:

CONTAINING THE

HISTORY OF THE STAGE,

FROM THE EARLIEST PERIOD TO THE PRESENT TIME;

INCLUDING

A BIOGRAPHICAL AND CRITICAL ACCOUNT

OF ALL

THE DRAMATIC WRITERS,

FROM 1660;

AND ALSO OF THE MOST

DISTINGUISHED PERFORMERS,

FROM THE DAYS OF SHAKSPEARE TO 1807:

AND A

HISTORY OF THE COUNTRY THEATRES,

IN ENGLAND, IRELAND, AND SCOTLAND.

EMBELLISHED WITH SEVENTEEN ELEGANT ENGRAVINGS.

BY THOMAS GILLILAND,

AUTHOR OF DRAMATIC SYNOPSIS, &c. &c.

VOL. I.

———hic alta theatris
Fundamenta locant alii; immanesque columnas
Rupibus excidunt, scenis decora alta futuris. VIRGIL.

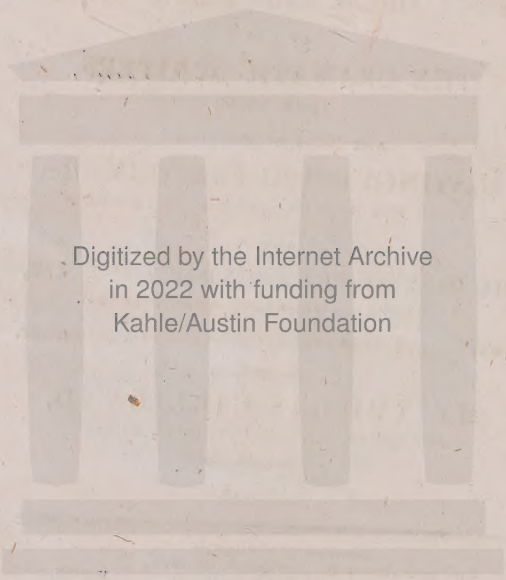
LONDON:

PRINTED FOR C. CHAPPLE, PALL MALL,

BY B. McMILLAN, BOW STREET, COVENT GARDEN,

Printer to His Royal Highness the Prince of Wales.

1808.



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TO

HIS ROYAL HIGHNESS

THE PRINCE OF WALES.

SIR,

UNDER the genial reign of your Illustrious Family, the Arts have flourished with an unprecedented lustre; and to no one is their prosperity more indebted than to the enlightened understanding of your Royal Highness, who stand so conspicuous as the patron of all that ingenuity and talents can suggest, as useful and ornamental to the country and age in which we have the happiness to live.

Among the various branches of the Polite Arts which have been honoured with your attention and encouragement,

the Stage has not been the least in your Royal Highness's estimation; doubtless from its national consequence, as a school which unites entertainment with moral precept.

From a perfect conviction that your Royal Highness holds the English Drama as a branch of the Polite Arts, of no small consequence to the instruction and amusement of the British subject, I presumed to solicit your patronage to the following sheets, which I hope will be found a faithful Mirror of the Stage, and of the actions of Performers, who at different periods have obtained the notice and approbation of your Royal Highness, from their respective professional excellence and private probity.

The high sentiments of veneration I entertain for the patronage with which I have been honoured, I fear I cannot express in adequate terms; and the honour conferred on me, in permitting me to inscribe the following Work to your

Royal Highness, will make an indelible impression on my mind, of the high obligation conferred on,

SIR,

Your Royal Highness's

Most grateful,

And devoted servant,

THOMAS GILLILAND.

London,
Sept. 14, 1807.

PREFACE.

THE British Drama ranks high in the contest of nations. It has been indeed objected, that our Authors are irregular, and deficient in just taste; that their plots are fantastic, and their language licentious: but it has never been denied that they abounded in genius; that they were the unrivalled masters of character and passion; and that their works gave greater, if not juster pleasure, than the writings of correcter dramatists.

To shew, in no great compass, the rise and progress, the excellence and decline, of our Drama, is the object of the present Work. It became, in consequence, part of our plan, to detail what is known of our Authors, and thus to afford a picture of infinite variety. Too often indeed it was incumbent to shew genius struggling with misfortune, the sport of unfeeling ignorance and fanatical oppression; or a martyr to the want of prudence and regular conduct. There is something in dramatic success, that intoxicates beyond all other inebriation; it never allows a suggestion of fu-

ture

ture failure to cross the mind: a genius is the fancied master of a stream,

"That flows, and, as it flows, for ever will flow on."

We have one bright instance indeed of the greatest genius combined with the happiest conduct: our SHAKSPEARE lived in the best estimation, and died even wealthy. But when we look to his competitors, we see a life of expedients, and the death of poverty. The fire which warmed mankind was a faithless and withering blaze to its possessor.

Nearly connected, often identified with these the Writers, were the ACTORS of those Dramas; men, in some respects, like them in fate, the amusement and the disdain of society: at times our teachers, at others our corruptors; cherished in the mansions of the great, or hunted through a village into the stocks or the gaol. From what biography can greater instruction be drawn? from what *fabulous* narratives can more vicissitudes be selected?

So much for the importance of our matter. For the manner in which our task has been performed, something should be said by us, in making an appeal to the public judgment. If it be meritorious to combine what is scarce, curious, and scattered through many books, into

into one moderate publication; if we have divested narrative of prejudice and malignity, and thus become the guardians of deceased genius and living talent; and if, in a Work where so much must be taken upon report, we have corrected many errors, and established and enforced some important truths; we surely do not look up to favour without claim; we cannot be imagined to add to the number of useless books.

We have only one wish remaining—it is, that our living Writers and Performers may acquit us of intentional injury to their merits. We well know how occupied are the seats of invention in Fame's temple; how difficult it is to add more than repetition or extravagance to the delineations of former Authors; how nearly hopeless it is to rival the Actors we have just survived. But let us be thankful for what is still left: the School of KEMBLE may teach the rising Actors graceful propriety; that of JORDAN, ease, sportiveness, and nature: add to the one more variety and fervour, and to the other more refinement, and you have perfection.

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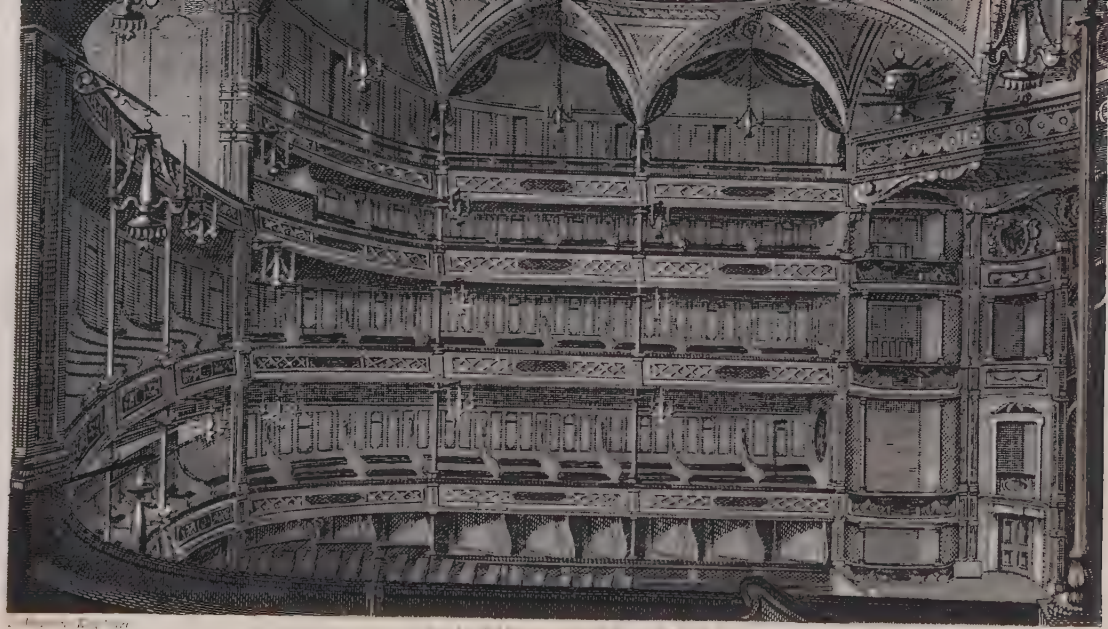
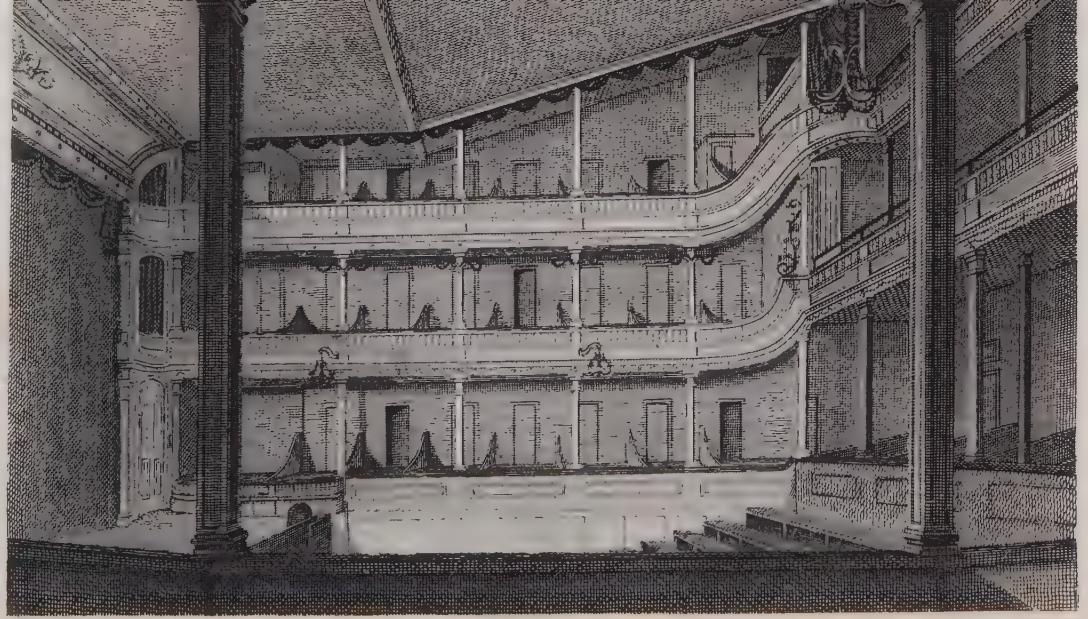


INTERIOR OF THE THEATRE ROYAL, DRURY LANE.



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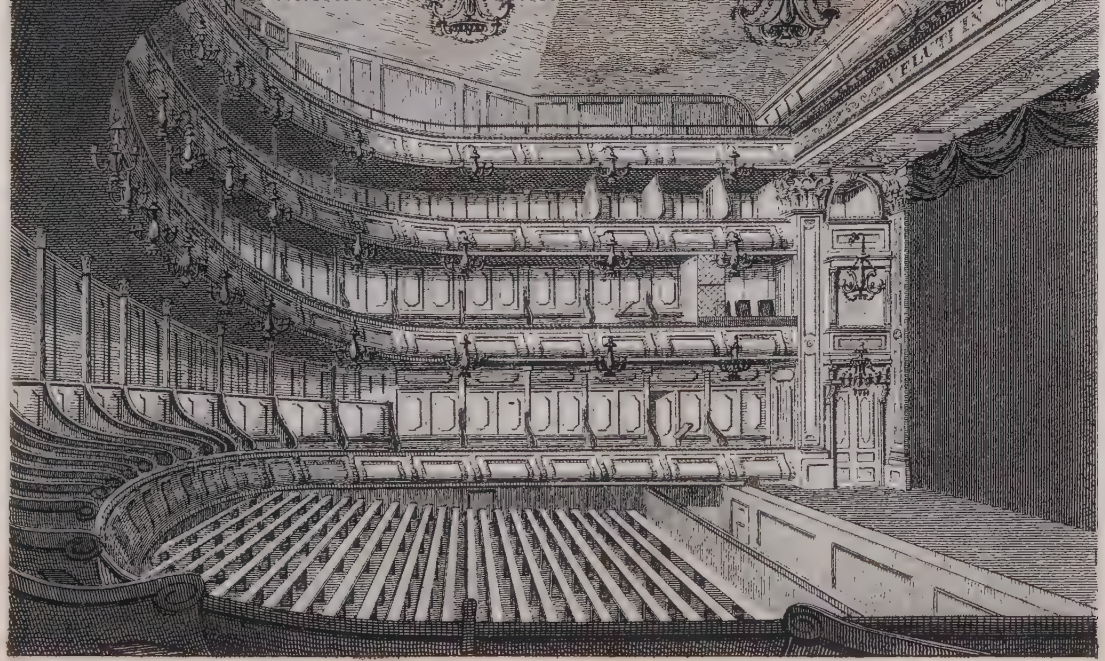


T. Winston, Esqr. del. London Pubd. Oct. 14. 1807 by C. Chappel Pall Mall. Stevens sc.

INTERIOR OF THE THEATRE ROYAL, COVENT GARDEN.

T. Winston Esq.r del.

London Pub.d Oct.r 1.1807 by I. Chappel Pall Mall.

Storer Sc.

KING'S THEATRE, HAY MARKET. (G

GEORGE COLMAN, Esqr. Senr.

Pub^d by C. Chapel Pall Mall [illegible]

GEORGE COLMAN, Esq.r

Proprietor of the Haymarket Theatre.

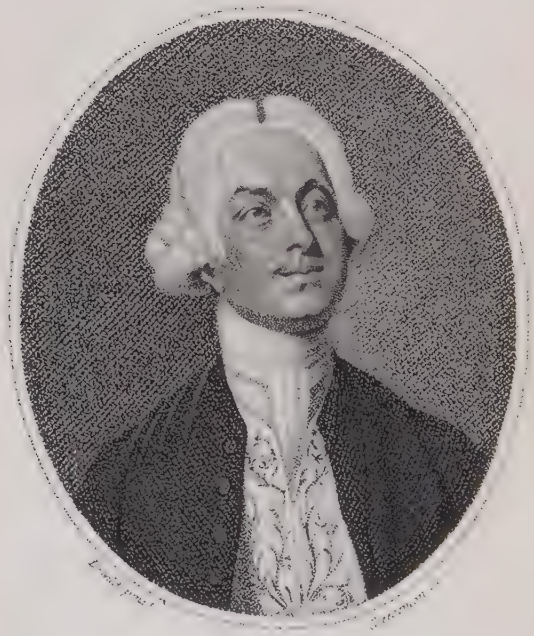
Published by J. Cooper Pall Mall June 1.1807

MISS BRUNTON.

MADAME CATALINA.

Pub.d Nov.1.1807 by C. Tipple Pall Mall.

Mr DOWTON.



Mr. FAWCETT.

In the Character of Caleb Quotem.

Pub. by C. Chapel, Pall Mall, Oct. 1. 1807.

Mrs. GIBBS.

Pub.d Nov.r 1.1809 by C. Chapple Pall Mall.

Mrs POWELL.

In the Character of Matilda in the Play of the Curfew.

Pub. by C. Chapel, Pall Mall, Oct. 12 1807.

Engd by Thurman from an Original Picture in the possession of Mr Quick

Mr QUICK.

Pubd by C. Chapple Pall Mall, Oct 1 1807.

Mr. RAE.

Mrs SHARP,
of the
Theatre Royal Drury Lane.

JAMES WINSTON, Esq.r

Pub.d Nov.r 1.1807 by C. Chapple Pall Mall.

THE

DRAMATIC MIRROR.

History of the Stage, from Julius Cæsar to the Death of James the First, including the Lives of the early English Actors.

AS nations became civilised, the habits and customs of one country found an asylum in neighbouring states, in proportion to the intercourse and communication that existed between them. It was that intercourse which the early inhabitants of this island had with the various nations of the Continent, before and after the days of Cæsar, that brought to our shores the rude outline of stage exhibitions, which were once the distinguished amusements of Athens and Rome.

Not being able to fix a precise date to the introduction of the wretched and disguised reliques of the ancient drama, we must be content to take the probable period historians have given to the first invaders of our island, who doubtless diffused their pastimes among the various hordes of our hardy countrymen, as the intervals of war permitted.

History, both ecclesiastical and profane, is full of accounts in which the Gallic, German, and British Druids, who are said to have been not only priests but musicians, led troops, and animated

them to victory. The Druids also had schools, where young men were brought up to learn arts and languages, particularly Greek; and it is remarked, that they learnt a number of verses by heart, from the works of Homer, Hesiod, Eschylus, Sophocles and Euripides, consequently the then rising generation must have imbibed some notions of the nature of a drama.

Revolutions annihilate customs and obliterate their records; it is therefore difficult to go beyond conjecture, as to the extent or perfection of druidical literature, or the diversions of the Britons, anterior to the days of Cæsar; and to pursue the inquiry, would be only an uninteresting detail of speculative reasoning, without affording any satisfactory conclusions.

After the invasion of the Romans there is greater reason to depend on historical authorities, with respect to public affairs, and conjecture may be more safely relied on, as it is fair to conclude that such a character as Cæsar would, together with his soldiers, import all the favourite customs of Rome into Britain.

The records of those periods clearly shew that our intercourse with the Romans gave us the passion of imitation, which engendered a vast variety of amusements before unknown to our hardy natives.

The perpetual disputes concerning their tributes, during the reign of Cæsar and Augustus, occasioned many visits to Rome, where the sons of the best families vied with each other in Roman accomplishments, and returned home objects of imitation to their countrymen; and though the Druids interfered, the poison was imbibed, and licentiousness soon took the place of simplicity and hardihood.

We find the famous, but unfortunate Queen Boadicea, attributes the dissentions then in Britain to the licentious imitation of the vices the Romans disseminated by the jesters and buffoons, whom she calls Rome's instruments, and Britain's vipers; "for then," says she, "Tiberius, though extremely covetous, would have been glad to have made peace, and Nero would still have followed his fiddling trade at home, had not the discords of Britain been caused by his fiddlers here."

John of Salisbury, who was a monk of Canterbury, and lived in the eleventh century, dwells at some length on the diversions of London. Among the number of his judicious remarks, he has particularly treated of the Minstrels, and their performances before and after the retreat of the Romans from this island, in the sixth, seventh, and eighth chapters of his first book, entitled, *Policraticus de Nugis Curialium.*

But as the eighth chapter is most applicable to our subject, we shall enter into an abstract of it. The title of the chapter is, *De Histrionibus, et Mimis, et Præstigiatoribus.* [Of Actors, and Stage-buffoons, and Jugglers]. Here the author commences with a warm censure of the great men his contemporaries, who, though they would be unwilling to make common cause with Nero's infamy, were not backward to follow his example in this species of prodigal expence: and it is remarkable that he does not describe this expence as being employed in rewarding these modern *histriones*, but *in exhibendâ malitiâ eorum* (on the exhibition of their wicked devices); so that it would seem here were not only plays, but plays which, in the theatrical phrase, cost considerable sums of money "in

getting up." The author then introduces a most contemptuous character of the spectacles thus exhibited. He says, the players, *histriones in Nero's* time, were, comparatively, respectable men, and worthy of countenance; and he mentions Plautus, Menander, and Terence, apparently for the purpose of casting the greater odium upon the modern *Malitiæ*. He expressly denominates the objects against which he is inveighing, *spectacula et infinita tyrocinia vanitatis, quibus qui omnino otiari non possunt, perniciosius occupentur*. [Spectacles, and innumerable rudiments of vanity, by which persons who could not endure to be totally idle, might be occupied in worse than idleness]. To these words succeeds the enumeration already given, of eight or ten denominations, which the author sums up, under the term of *tota joculatorum scæna;* an appellation which, as has been shewn, was by the Latin writers of that day particularly appropriated to the Minstrels.

He then adds some anecdotes of those exhibitors who were "admitted into the greatest houses;" which if genuine, and not rather founded upon misinformation, cherished as it was likely to be by the prejudice of a monk, are well entitled to surprise us. He says, that "they exposed the obscene parts of the body, and practised such indecencies respecting them before a public audience, as might make a cynic blush;" and he concludes with a statement which, if less profligate, is perhaps still more filthy; for which, we refer the curious reader to the work itself.

The versatile state of public affairs, and the perpetual wars which rapidly reduced the dignity of the nation, prevented the progress of every useful art, or any improvement in the genuine

drama of the ancients, till the country was sunk into poverty and misfortune; and being without its necessary internal defence, it soon became an easy conquest to the Picts and Scots, and in a few years after was embroiled in complete anarchy.

We are compelled to leave a considerable chasm between the expulsion of the Romans and the reign of Alfred, which, if at all filled up, must be on mere conjecture, however reasonable many conclusions might be, drawn from various authors, to shew that the drama, in a very humble state, still existed in some bye corner of the kingdom, where the least public commotion pervaded the people.

Those martial strains, sounds of joy and complaint, which had delighted courts and animated armies, were only to be found in groves and recesses, where the Druids had taken shelter, who, it appears, were scattered up and down the country, particularly in Caledonia. These required neither records for their poetry, nor notation for their music: tradition supplied the matter, and memory gave it utterance*.

* We shall relate a remarkable, though a well known proof, that all the songs of these bards were not merely legendary. The burial-place of Arthur had been for six hundred years unknown. When Henry the Second, and the first Plantagenet, was at Pembroke, he was entertained by some Welch bards, who sung the deeds of Arthur. In their songs were some obscure expressions that related to his burial, which, upon putting circumstances together, convinced the king and his courtiers (for it mentioned a church-yard in which two pyramids were standing) that it must surely be at Glastonbury, in Somersetshire. Here they resolved to search; and having caused the ground to be dug up, they found, at the depth of seven feet, a stone with an inscription, which convinced them their search would not be in vain. They persevered, and found Arthur and his queen, both of whom were afterwards entombed in Glastonbury-church;

Alfred, who was educated at Rome, we are told, omitted no opportunity of improving himself in more arts than the art of reigning, among which poetry and music seem to have been his favourites; and though his literary productions consist of many volumes, yet music was certainly his darling study.

Fitzstephen, the biographer of Thomas Becket, has recorded this sentence of his, "that a great city should not only be commodious and serious, but also merry and sportful," when treating of the amusements of London.

From the knowledge Alfred is understood to have had of the Greek poets, there is no doubt but he was a correct dramatic critic, and that he made it his study to procure inoffensive amusements for the leisure-hours of his people, so that their minds might more willingly embrace such useful pursuits as would tend to combine them.

After the demise of this enlightened monarch, the liberal arts rapidly lost the importance his genius and power had given to the intellectual labours of the country.

In the days of Dunstan, 924, the monks were secular priests, and had the education of youth; and we are able to find that, in order to enforce their scholastic duty, something in the nature of miracle plays were performed; and it is reasonable to believe, that the plays of this early period were, in point of composition, to the last degree mean, poor, and inartificial.

The tricks and mummery of St. Dunstan, evi-

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and a cross of lead, as it was taken off the stone, with the inscription, was to be seen in the registery of that church, till the suppression of that and many other religious places, in the reign of Henry the Eighth.

dently shew that he was not a bad pantomime actor; witness the unmerciful manner in which he took the devil by the nose, besides the other curious tricks this holy hypocrite performed at the Synod in Wiltshire, to further the purposes of his detestable mind.

We now pass on to the days of Hardicanute, 1040, at which time there appears evident proof of the existence of plays and interludes. This monarch was held in such contempt by his subjects, that a play was written after his death in derision of him, and for a long time after was annually performed, by the title of Hock Holiday.

The annual sports, of which this play made a part, and which were continued by the English so long, that they are not wholly unknown even at this day, have a very early origin.

If we trace bull-baiting to its source, throwing at cocks on Shrove-Tuesday, or any other of those diversions which have been long sanctioned by time, we shall find that they originated in the commemoration of some great national event.

On Edward the Confessor's accession to the throne of England, 1041, he introduced, from his partiality to the French, a great number of celebrated musicians, gave much encouragement to the amusements of his Gallic neighbours, and tolerated dramatic entertainments, particularly at Chester and at Coventry, where mysteries as well as interludes were certainly performed. Perhaps the stories exhibited by the Minstrels were performed only in dumb show; perhaps the outline of the scene only was premeditated, and the dialogue was supplied by the performers on the spot. Some readers will imagine that performances so rude, scarcely deserved the minute investigation in which we are engaged. But it

will speedily be seen that the early history of the English stage can never be completely understood without this elucidation.

We may divide the early performances and personation of real or imaginary events in this country into two classes—the profane, and the sacred. The sacred were either miracles or mysteries; the miracle plays being an exhibition canonised by the church, and the mysteries a representation of some event recorded in the Old or New Testament.

From the Norman Conquest, in the year 1066, to Edward the Third, we shall endeavour to take as clear, but concise, a view of the state of the drama, as the period and facts will allow. About thirty-six years after the Conquest, the priory of St. Bartholomew, in Smithfield, was erected by a man of the name of Rahere, who was called King Henry's minstrel*, 1100, and whose monument is now to be seen in that church, on the north side of the chancel. This man was at the head of a company who performed interludes, and obtained by his profession a considerable property; which induced the Clergy, from the same pecuniary motives, to establish the performance of mysteries.

It is easy for any one who will attend to the proceedings of the church at this period of its history, to explain the policy which led it to

* Lest the employment of minstrel should be considered as merely that of a player, let it be once for all recollected, that we have both French and Latin authorities to the contrary. It is derived from the French *menestrier;* which title distinguished all the provincial poets, whom, as we have seen, were actors; and the monkish historians themselves never designate them but by the word *mimus*, or *histrio*, or *joculator*, or some other expression which signifies gesture.

cultivate so assiduously the exhibition of sacred dramas. The Clergy were at this time nearly all-powerful; and they cannot be accused of any indolence as to the embracing every means to perpetuate and enlarge their power. No expedients of terror, of despotism, or authority, were left untried by them. But these were not their only expedients: they could be fierce with the forward, and gentle with the submissive; they rendered themselves the confidants and the fathers of those who trusted them; and there was no fatherly office of encouragement, of soothing, of prudent counsel, and seemingly disinterested sympathy, which they did not fully discharge.

But there was one principle, above all others, which stamped the policy of the Clergy in the middle ages: they considered man as the creature of his senses, and addressed themselves most elaborately to his eye and his ear.

This principle, which must always be important to those who wish to domineer, was especially so when mankind was so little enlightened. The Clergy therefore sought, as far as they could, to engross to themselves every thing which was magnificent and awful. They went further than this: they desired to be the sole source of amusement to the people. To this purpose were directed their shows, their processions, and their festivals. Above all, they were jealous of the Minstrels; and, as appears from what has been already said, not unreasonably so, for in this career the Minstrels were formidable rivals. No sooner then had the Minstrels brought forward a new species of entertainment, the dramatic, than the Clergy thought it high time that they too should have their plays.

About this time Geffroi, a French monk, came over, and was made abbot of St. Alban's, and appointed also preceptor of St. Alban's school, where he made his scholars perform several tragedies, one of which was called the Miracle of St. Catherine.

It has been thought by several writers, that this was an attempt towards the revival of dramatic entertainments all over Europe. Henry the Second, being sole monarch of England, 1154, and possessor of more than a third of France, introduced into this country those amusements which were then the delight of the Continent.

The drama was now not only well known, but it was considered a subject of sufficient consequence for celebration. An elaborate work was written early in the reign of Henry, which speaks not only of interludes being performed at the theatre*, but of plays upon more holy subjects, in which were represented the miracles wrought by our Saviour's disciples, and the fortitude and constancy of those blessed martyrs.

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* In what sort of theatres those interludes were represented, it is not very easy to determine, nor indeed is it very essential. The best elucidation we can however find of these ancient places of entertainment, is in Carew's Survey of Cornwall, which was written in Queen Elizabeth's time. Speaking of the diversions of the people, "The Guary Miracle," says he (in English, a miracle play), "is a kind of interlude compiled in Cornish, out of some scripture history. For representing it, they raise an ampnitheatre in some open field, having the diameters of its inclosed plane some forty or fifty feet. The country people flock from all sides many miles off, to see and hear it; for they have therein devils and devices, to delight as well the eye as the ear."—Mr. Carew has not been so exact as to give us the time when these "Guary Miracles" were exhibited in Cornwall; but by the manner of it, the custom seems to be very ancient.

Richard the First, 1183, distinguished by the appellation of Richard Cœur de Lion, from his singular valour and personal intrepidity, was also a poet; and his propensity for the muses, greatly forwarded the dramatic art in England. Several writers* accompanied Richard home, whose works contain rudiments of regular tragedy; and it was immediately upon this, that not only at the English court, but in all families of distinction, interludes, and other performances, were exhibited, both by persons hired for the purpose, and by the great themselves.

From this time these amusements were not only tolerated in the capital, but were encouraged throughout the kingdom; for though these Minstrels were considered as vagabonds, in common with fencers, bearwards, &c. yet many instances of favour were shewn to them. From the days of King John, 1199, to this hour, there is an exemption in favour of the Minstrels of Chester, and ever since John of Gaunt, in favour of those of Tutbury, in Staffordshire.

The occasion of this exemption is curious enough. In the reign of King John, Randle, Earl of Chester, being shut up by the Welch in the castle of Rottelent, in Flintshire, sent to Roger De Lacy, or, as others say, Robert Constable, of Chester, to come instantly to his assistance, with all the force he could muster. It being then fair-time, Lacy brought a multitude of fiddlers, stage-players, and shoe-makers, who assailed the Welch, and rescued the Earl from prison. Randle, out of gratitude, gave Lacy authority over the fiddlers, stage-players, and shoe-

* Beaucamp, a French author of some eminence, speaks positively of the tragedies and comedies of Faidit, who acquired prodigious sums by them, in the quality of a manager.

makers, of Chester: he, however, only availed himself of his power over shoe-makers, but consigned the remainder of his privileges to his steward, John Dutton, whose heirs have ever since enjoyed it; as may be seen by the Vagabond Act in the seventeenth year of George the Second, which contains a proviso in favour of that family giving licences to them and their heirs, to tolerate minstrels and players of interludes at Chester, in exclusion of all other authority.

Mr. Warton, in his History of English Poetry, has brought forward a record, which he ascribes to the year 1200, in which the king's permission is sold to a widow, to marry her daughter to whomever she pleases, except the king's mimics [*mimici*].

The fourth general council of Lateran, which sat in the year 1215, made a decree, prohibiting the Clergy from attending secular plays. In the year 1258, an injunction was given by the Barons of England to the religious houses, that "secular plays [*histrionum ludi*] should not be seen, or heard, or permitted to be performed, before the abbot, or his monks." And in 1287, *ludi theatrales* are forbidden to be performed in churches and church-yards, on vigils and festivals, by the Synod of Exeter.

A curious story in Anthony Wood*, to this purpose, has frequently been referred to by the writers on these subjects. It belongs to the period of the first introduction of the friars into England, in the early part of the thirteenth century. "Two holy Franciscans having lost their way, arrived in the greatest distress at a grange

* Historia Universitatis Oxoniensis, 1224.

belonging to the Benedictines of Abingdon, about six miles from Oxford. The porter who opened the gate, judged from their squalid appearance, their tattered garments, and their foreign idiom, that they were farce-players, or maskers *(mimos quosdam seu personatos)*, and carried the joyful tidings in all haste to his prior. The prior, with his sacristan, the collarer, and two younger monks, flew to the gate, and, urged by the hope of entertainment in the arts of gesticulation and dramatical performance *(gesticulatoriis ludicrisque artibus)*, entreated them to enter. The friars, with sad countenances, assured the Benedictines that they had mistaken their men; that they were no players, but servants of God, engaged to live according to the rule of the apostles. On this the monks, exasperated at the disappointment of their joyful hopes, fell upon them at once, beat and kicked them in a cruel manner, and thrust them from their doors."

The only species of secular personation we find most distinctly mentioned about this period, is that of the pageants which were exhibited at the royal marriages, and on other public occasions; and these were probably conducted in dumb show. Of these we find one on the occasion of the marriage of Henry III. in 1236; a second, at the marriage of the eldest daughter of this monarch to Alexander III. king of Scots, in 1252; and a third, in celebration of the victory of Edward I. over the Scots, in 1298. Many more might be easily traced.

The nature of the pageants of these times may be illustrated by an incidental passage of Matthew Paris, applicable to this point.

He is relating the dream or vision of one

Thurcill, a villager of Essex, whose soul is said to have been transplanted from his body as he lay asleep, and introduced by a saint to a view of hell and heaven. In hell he sees, among the tormented, a knight, who had passed his life in shedding innocent blood in tournaments and robbery. He is completely armed, and on horseback, and couches his lance at the demons who are commissioned to drag him to his destined torments. There are likewise a priest who never said mass, and a Baron of the Exchequer, who never took bribes. From hell, Thurcill is conveyed to heaven. He is ushered into a garden adorned with an immense variety of plants and flowers, and enbalmed with the fragrance of odoriferous trees and fruits. In the midst of this garden, Adam, a personage of gigantic proportion and beautiful symmetry, is seen reclined on the side of a fountain which sends forth four streams of water of different colours, and under the shade of a tree of uncommon size and height, laden with fruit of every kind, and emitting the most delicious odours. The scenes of this vision Matthew Paris names the infernal pageants, *ludi demonum spectacula*.

Edward the First, 1296, was so engaged in sanguinary disputes, that the milder and more beneficial attractions which ought to characterize human nature, became subordinate considerations. Edward, who, from a mistaken and miserable notion, that it would be good policy to exterminate with the Welch every trace of their greatness, massacred every poor unfortunate bard that could be found, and also withheld his temporal protection from the Clergy, so that they were virtually outlaws. Thus neither sacred nor profane actors stood much chance of encou-

ragement. Dramatic entertainments, however, went on at intervals, particularly those tolerated by King John, and performed by the Minstrels at Chester; also representations on Whitsunday; and it is said companies of traders were employed three days in performing them.

These dramas were taken from the Old and New Testament, and were full of the grossest buffoonery. Each company had a particular play*.

If this were taken literally, we should see all the inhabitants of Chester in the capacity of actors; but it is more probable that, as Chester was a privileged place for these dramas, the different companies employed certain actors to perform such pieces as were respectively allotted to them, including also interludes upon profane subjects.

We shall now pursue our course from the Vagrant Act of Edward the Third, 1327, to the regulation of theatres by Queen Elizabeth. The continual struggles between holy and profane theatricals, fluctuating sometimes in favour of the Clergy, and at other times in favour

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* The "Creation" was played by the drapers; "Abraham Melchisedec," by the wrights; the "Three Kings," by the vintners; "The Fall of Lucifer," by the tanners; "The Purification," by the blacksmiths; "The Deluge," by the dyers; "The Sending of the Holy Ghost," by the fish-mongers; "Moses, Balack, and Balaam," by the cuppers; "The Oblation of the Three Kings," by the mercers; "The Shepherds feeding their Flocks by night," by the painters and glaziers; "The Killing of the Innocents," by the goldsmiths; "The Temptation," by the butchers and ironmongers; "Christ's Passion," by the bowyers, fletchers, and ironmongers; "Descent into Hell," by the cooks and inn-keepers; "The Ascension," by the tailors; "The Blind Man and Lazarus," by the glovers; "The Resurrection," by the skinners; and "The Day of Judgment," by the websters.

of the laity, arrived at length at such a profligate pitch, that exactly as in Rome and in France, it was thought expedient to suppress these representations altogether. It was therefore ordered by Edward the Third, that "a company of men called vagrants, who had made masquerades throughout the whole city, should be whipt out of London, because they represented scandalous things in little ale-houses, and other places where the populace assembled."

The operation of this interdiction was the same in England as in France: interludes upon profane subjects were either performed by stealth in private families, at weddings, or other splendid entertainments. In the year 1348 an item of expenditure is entered in the public accounts*, for furnishing the plays or sports of the king [*ludi*], held in the castle of Guildford at the festival of Christmas. Among various dresses provided for this purpose, are fourteen visors representing the faces of women, fourteen of men with beards, and fourteen of angels, together with fourteen mantles embroidered with the eyes of peacocks, fourteen with the heads of dragons, fourteen with stars of gold and silver, and various other devices. An entertainment somewhat similar is described in 1377, the last year of Edward III. which was made by the citizens of London for the entertainment of Richard Prince of Wales.

One hundred and thirty citizens, "in a mummerie," rode from Newgate to Kennington, where the prince resided, variously disguised; "one richly arrayed like an emperour, and one stately tyred like a pope, whom followed twenty-

* Wardrobe roll of Edward III. apud Warton, vol. i. sect. 6.

four cardinals." This was a dumb show; for the historian adds, when they had entered the hall of the palace, they were met by the prince, his mother, and the lords, "whom the saide mummers did salute, shewing by a paire of dice upon the table, their desire to play with the prince, which they so handled;" that the prince won of them a bowl, a cup, and a ring of gold. Another entertainment of a like kind to that of Edward III. is recorded to have taken place before Richard II. in 1391.

Two masquerades in France and England, a little subsequent to this period, have become objects of general history, by the political events with which they are connected. Charles VI. of France, the rival monarch of our Henry V. was subject to occasional fits of melancholy, or frantic alienation of mind. This disease became more obstinate and confirmed by an accident which befel him in the year 1393. A masquerade was held at court, in which the king, attired as a satyr, led in a chair four young noblemen in similar dresses. The garments they wore were daubed with resin, and surmounted with tufts and baldries of tow. The Duke of Orleans, the king's brother, accidentally approached with a flambeau too near to one of these dresses, which caught fire in a moment, and communicating to the rest, the four lords were burned to death, and the life of the king was with the greatest difficulty saved. The English masquerade recorded by our general historians, occurred in 1400. The Dukes of Surrey, Exeter, and Albemarle, formed a project for the assassination of King Henry IV. For this purpose they seized the occasion of the festival of Christmas, which Henry proposed to celebrate at Windsor with

jestings and other entertainments. Under colour of a mask or mummery, they proposed to enter the castle and assault the king; but he having received timely notice of their conspiracy, privately withdrew; and the plot of the malcontents, thus defeated, terminated only in the ruin of its contrivers.

The gallantry and elegance which characterized the court of Edward the Third, 1330, and his repeated victories over the French, introduced with their king and his retinue, who were prisoners in England, every improvement that the French had imbibed from their neighbours, or taught themselves. We mention this, to shew that there is some probability that whatever was performed of a dramatic kind, might be less objectionable, in point of morality, after the Vagrant Act than before. The act for punishing vagrants, was not in its spirit intended to check any thing that might encourage the growth of morality; for nothing could be wiser than to suppress scandalous things performed in alehouses. The Clergy of England feeling like the Clergy of all other countries, that instruction comes more welcome to the mind when it is received through the medium of amusement, prepared therefore religious tragedies, which were the means by which they taught their scholars at once religion and elocution.

This will account for the petition presented by the Clergy and scholars of St. Paul's, 1378, to Richard the Second, praying his Majesty to "prohibit a company of inexpert people from representing the history of the Old Testament, to the great prejudice of the said Clergy, who had been at great charge and expence to represent it publicly at Christmas."

Had not the Clergy and boys of St. Paul's school been long exercised in affairs of this nature, and used to give such representations to the people in the best manner, they would not have styled persons who undertook to represent the like, *inexpert*, and who had not, like the Clergy, been long established and celebrated as performers of mysteries, or, as they call them, "the history of the Testament."

This clearly proves that the sacred actors were expert at their profession.

In 1378 the mysteries had been regularly performed at St. Paul's school, not more perhaps than twenty years before they were represented in the Bourg of St. Maur, in France, where we first hear of them in 1398; and about twelve years after this petition, these mysteries were not only performed at Clerkenwell*, but attended by all the nobility and gentry; which place took its name from the clerks, or rather lay-brothers of the church, who played there. It appears that the actors of St. Paul's school were so expert as to keep all dramatic representation to themselves.

The Clergy continued the mysteries only till they had carried their point. In proportion as the public taste became more polished, they grew weary of representing miracles from the Old and New Testament, and soon introduced

* At the lower end of Clerkenwell, now called Ray-street, is a pump erected in a little recess of the street, on which is fixed an iron plate, giving an historical account of the place. The substance of the inscription informs us that, according to some of the ancient records of that parish, the Benedictine monks performed their sacred plays on that spot, called Clerks-well, with the same dates and circumstances as we relate.

the Moralities; in which, by personifying virtues and vices, they insinuated a love of moral and social duty, in appealing to the affections of the mind.

At length Heywood, Henry the Eighth's jester, and his adherents, introduced interludes, representing the manners of persons in common life. From these resulted something like regular plays; which excited so much curiosity, that the whole kingdom swarmed with actors, till, after many fruitless attempts to suppress them, they were entirely put down by Queen Elizabeth, with a view to select such parts of this chaos as might form a natural theatrical world.

As some account of one of these early dramatic productions may be interesting to the reader, we shall give Dr. Percy's analysis of "Every-Man," a morality, which was published early in the reign of Henry the Eighth, and is preserved in the library of the church of Lincoln. The subject of this piece is the summoning of man out of the world by death; and its moral, that nothing will then avail him but a well-spent life and the comforts of religion. This subject and moral are opened in a monologue spoken by the messenger (for that was the name generally given by our ancestors to the prologue on their rude stage). Then God is represented, who, after some general complaints on the degeneracy of mankind, calls for Dethe, and orders him to bring before his tribunal Every-Man, for so is called the personage who represents the human race. Every-Man appears, and receives the summons with all the marks of confusion and terror. When Dethe is withdrawn, Every-Man applies for relief in this distress to Felawshyp, Kyndrede,

Goodes, or Riches, but they successively renounce and forsake him.

In this disconsolate state he betakes himself to Good-Dedes, who, after upbraiding him with his long neglect of her, introduces him to her sister Knowledge, and she leads him to the holy man Confession, who appoints penance.

This he inflicts on himself on the stage, and then withdraws to receive the sacrament of the priest. On his return he begins to wax faint; and, after Strength, Beaute, Dyscrecion, and Five-Wyttes, have all taken their final leave of him, he gradually expires on the stage, Good-Dedes still accompanying him to the last. Then an Aungell descends to sing his requiem; and the epilogue is spoken by a person called Doctour, who recapitulates the whole, and delivers the moral.

DOCTOUR.

"This moral men may have in mynde;
Ye herers, take it of worth, old and younge,
And forsake pryde, for he deceyveth you in the ende,
And remembre Beaute, Fyve-Wyttes, Strength, and
Dyscrecyon.

They all at the last do Every-Man forsake;
Save his Good-Dedes, they doth he take:
But be ware, and they be smale,
Before God he hath no helpe at all."

From this short analysis it may be observed, that "Every-Man" is a grave solemn piece, not without some rude attempts to excite terror and pity, and therefore may not improperly be referred to the class of tragedy.

It is remarkable that, in this old simple drama, the fable is conducted upon the strictest model of the Greek tragedy. The action is simply one; the time of action is that of the performance;

the scene is never changed, nor the stage ever empty.

Every-Man, the hero of the piece, after his first appearance, never withdraws, except when he goes out to receive the sacrament, which could not well be exhibited in public; and during this, Knowledge descants on the excellence and power of the priesthood, somewhat after the manner of the Greek chorus; and, indeed, except in the circumstance of Every-Man's expiring on the stage, the Sampson Agonistes of Milton is hardly formed on a severer plan.

It may not be uninteresting to our readers to give some account of this facetious character, and author, Heywood, and the influence he had in the higher circles of life. This writer seems to have been a man of great wit and pleasantry, and very well calculated to innovate, as he did, upon the mysteries and moralities. His abilities were held in considerable estimation, and he became a favourite with many eminent men of his time, particularly with Sir Thomas More, Lord Chancellor of England*, who was delighted in his company, and introduced him to the Princess Mary, through whom he became the jester, and so much the favourite of her father King Henry, that he highly rewarded him. Heywood, however, was not a sincere adherent to Henry. Being a bigotted Roman Catholic, and therefore

* This enlightened lawyer and statesman was an actor, and indulged this propensity very early in life. We are told that it was his custom to mix with the players when he was not previously expected; and let the subject be what it might, he made out his part extempore, in so entertaining a manner, that not only the matter he delivered was the best in the piece, but, as Polonius says, "he was accounted the best actor."

in his heart attached closely to the interest of Mary, he used to relate facetious stories to her when the Protestants were burning in Smithfield, and even at the time when she was on her death-bed. After cajoling Henry, crouching to Edward, and deifying Mary, Heywood fancying that his hypocrisy would meet with the deserved detestation of Elizabeth and her government, prudently quitted the kingdom, and died at Mechlin, in Brabant, in the year 1565, the year after Shakspeare was born. Heywood's six plays are, "A Play between Johan the Husban, Tyb the Wife, and Sir Johan the Priest;" "A merry Play between the Pardoner and the Friar, the Curate and Neighbour Prat." "The Play called the Four P's, being a new and very merry Interlude between a Palmer, a Pardoner, a Poticary, and a Pedlar;" "A Play of Love;" "A Play of the Weather."

We hear of theatres upon wheels, exactly like the cart of Thespis, being drawn about the country, and other places, in which were exhibited sacred scenes upon Corpus Christi-day; and also pieces of a profane nature: but the interludes of Heywood had produced a great change in theatrical amusements, so as to give the mysteries a severe shock, from which they never afterwards recovered.

Henry's wish to suppress the influence of the Roman Catholics, and reduce the number of monasteries, encouraged all such plays as tended to promote his designs, and interdicted all others that went to nourish Catholicism. His act for promoting true religion, restrained all rhymers or players from singing songs, or playing in interludes, any thing that should contradict the established doctrines; which law operated as a

fatal blow to that species of drama, and gave the public a more refined taste for the stage. Among the number of dramatic writers who came into notice soon after that time, we hear of Edward Ferrys, much celebrated in the reign of Edward the Sixth, 1546, "who," says his panegyrist*, "was a man of no less merit and felicity than John Heywood, but of much more skill and magnificence in his metre, and therefore wrote for the most part to the stage in tragedy, and sometimes in comedy, or interludes; wherein he gave the King so much good recreation as he had thereby many good rewards.

Hollingshead, in his English Chronicles observes, that Henry the Eighth ordered a stage to be erected in the Great Hall, Greenwich, on the 7th day of May, 1520, and a masquerade to be performed, where the King and Queen attended the representation "of a good comedy of Plautus," which Riccoboni has considered as the first regular drama that appeared on the English stage.

The first regular English comedy that is supposed to have followed the ludicrous labours of John Heywood and others, is Gammer Gurton's Needle, written in 1551, and it is said in the old title page of the play, "to be made by Mr. S.* Master of Arts, and played on the stage, in Christ's College, Cambridge," and though of a low feature, Mr. Thomas Hawkins, in his origin of the English drama observes, "that there is a vein of familiar humour in the play, and a kind of grotesque imagery, not unlike some parts of Aristophanes, but without those graces of language and metre for which the Greek comedian was eminently distinguished.

* Puttenham, in his Art of Poetry.

It has been supposed that this comedy was written many years before it came from the hands of Bishop Hill, who is said to have produced it when he was Master of Arts at Cambridge. It is however, one of those farragoes which the human mind can hardly believe to have been written only forty years before Shakspeare's productions began to illumine literature.

The story of this drama is as follows: Gammer Gurton losing the needle with which she was mending her husband's breeches, requests her boy to blow the embers in order to light a candle to look for the needle: the boy sees the fiery eyes of the cat in the chimney-corner, and believes them to be the fire. He puffs away, and the fire goes out, as he thinks, and when he ceases blowing the cat opens her eyes again. Stir it, cries Gammer Gurton. The boy obeys, and the cat runs among a pile of wood. The boy cries, the house will be burnt. Assistance is immediately called, and at last a priest discovers the cat. This is the episode. The main plot runs thus: Gammer Gurton, it seems, had the day before been mending her man Hodge's breeches; Hodge, in some game of merriment, was to be punished by three slaps on the breech, by the brawny open hand of one of his fellow bumpkins. His head is laid down in Gammer Gurton's lap. The first slap is given. Hodge with great exclamation, bellows out oh! and declares his grief; and searching for the cause of his pain, the needle is found buried up to the eye in the breech of poor Hodge: it is pulled out with great rejoicing by all, but the delinquent, who expresses some pain, and so ends this whimsical comedy. It appears by this play,

that the practice of entertaining the audience with music between the acts, prevailed in the very infancy of the stage. See the end of act the second.

" Into the town will I, my frendes to vysit there,
And hether straight again to see th' end of this gere.
In the mean time, felowes, pype up your fidles, I say take them,
And let your friends here such mirth as ye can make them.

The actors having now full opportunity to represent any thing upon profane subjects, that was not immoral, would perhaps have established the drama upon a firm and permanent footing, had not the gloom thrown over the nation during the short but sanguinary reign of Mary, forced them to escape from those inquisitorial blood-hounds, who might have misconstrued their representations of vice and folly into heresy.

No sooner however was the nation emancipated from all the horrors her reign had inflicted on the people by the blessings that immediately followed Elizabeth to the throne, than learning and the arts acknowledged their congenial soil, and the land in a few years received the polish of centuries.

Elizabeth had too much good sense to restrain plays. She did not chuse, however, to let them run riot; but still they were checked with a very sparing hand, till the licentious use made of this lenity obliged her seriously to set about a reform in the theatre as she had done in the church. We are told that plays became the occasion of much sin and evil; that great multitudes of people of both sexes, resorted to those

plays; and that, on account of their being acted on Sundays and festivals, the churches were forsaken and the play-houses crowded.

We are further told, that great inns were used for this purpose, which had secret chambers, as well as open stages and galleries; that in those places maids and the children of good citizens, were inveigled, and allured to secret and illicit intercourse; that the players in these places uttered unchaste and unworthy sentiments, and were guilty of many other enormities.

Plays were not to be performed on a Sunday or a holiday till after evening prayers, and then not to continue longer than to give the auditors time to return home before sun-set, or at least before dark.

The sun of Elizabeth rose in November 1558, and went not down until March 1603. This reign, as it thus appears to have been long in its duration, and is celebrated for the wisdom of its measures, enabled learning, by its kindly influences, to make a vast progress; and assisted the stage by its salutary regulations to form an useful establishment. What Augustus said of Rome, may be remarked of Elizabeth and the stage, that she found it brick and left it marble.

The persecutions of the preceding reign had indeed left her the drama in a very imperfect state. When we cast our eyes on the pastimes of those days, we see that Queen Elizabeth was chiefly entertained by the children of St. Paul's, Westminster, and of Windsor. The children of St. Paul's, at the accession of Elizabeth were her favourite actors; and in consequence of their celebrity and success, they at length found imitators and rivals in the children of

Westminster, of the Chapel,* and of Windsor: all continued to entertain Elizabeth while she lived, though much seldomer towards the conclusion of her reign, as the established actors, necessarily, gained a superiority over them in the art, and its accommodations.

Whether those choristers were always *children*, may admit of some doubt. The word *child* had formerly a very different signification to what it has lately had, as we may learn from old English ballads; in the same manner as the word *bairn*, in the Scottish poets, and in Shakspeare's dramas, denotes a *youth* as well as a child; and as the word child signified a *youth*, and a youth of a higher rank; so *child*, and *knight*, and *bairn*, became synonimous; as we may perceive in the Reliques of Ancient Poetry. From those seminaries some of the ablest actors were transplanted into regular companies. Contributing so much to festivity by their acting, they, in some measure, communicated their denomination of *children* to the professed actors, by the name of the *Children of the Revels*, and they were deemed so important, that there sometimes were granted royal patents to particular persons, empowering them "to bring up companies of children, and youths, in the quality of playing interludes, and stage plays." As early as the reign of Henry the Seventh, French players appeared in London, though not as an established company; for we see nothing of them in the subsequent reigns. The Italian language became as much the object of cultivation during Elizabeth's reign, as the

* In June, 1552, Richard Bower, the Master of the King's children of the Chapel, was authorized to take up as many children as he might think fit. [Strype's Mem. vol. ii. p. 539.]

French is at present. In January 1577-8, Drousiano*, an Italian *commedeante*, and his company, were authorized by the Privy Council to play within the jurisdiction of the city of London. It does not however appear, that there was then a settled company of *foreign* players.

As soon as the acting of plays became a profession, jealousy of abuse made it an object of regulation. Accordingly, in 1574 the puritanical zeal, or the prudential caution of the Lord Mayor Hawes, procured various bye-laws of the Common Council, to regulate the representation†

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* On the 13th of January, 1577-8, the Privy Council wrote to the Lord Mayor, "to give order that one *Drousiane*, an Italian, a commedeante, and his company, may play within the city and liberties of the same, between that day and the first week in Lent."

† 1. That no play should be openly enacted within the liberty of the city, wherein should be uttered any words, or examples, or doings of unchastity, sedition, or such like unfit and uncomely matter, under pain of forfeiture of five pounds for every such offence.

2. That no inn-keeper, tavern-keeper, or other person whatsoever, within the said liberties, should permit such play to be performed within his house or yard, which should not first be perused and allowed by the Lord Mayor and Court of Aldermen.

3. That no persons should be permitted to perform, but such as were allowed and approved of by the Lord Mayor and Court of Aldermen.

4. All such persons to be bound in a penalty to the Chamberlain of London.

5. No play to be performed on any Sunday or holiday, under the penalty of five pounds.

6. All persons allowed, approved of, and licensed as aforesaid, to pay for the use of the poor in the city hospitals, such sums as the Lord Mayor and the Court of Aldermen should approve of, or otherwise lose their license.

7. All sums levied to be applied as above, for which, upon refusal, the Chamberlain of London might sue in the Mayor's Court.

of plays within the city of London. Yet this zeal was not wholly approved of at Whitehall.

The year 1574 is probably the epoch of the first establishment of a regular company of players. It was on the 10th of May, 1574, that the influence of the Earl of Leicester obtained for his servants, James Burbadge, John Parkyn, John Lanham, William Johnson, and Robert Wilson, a license, under the privy seal, "to exercise the faculty of playing, throughout the realm of England." Leicester was not a man who would allow the Queen's grant to be impugned, or his own servants to be opposed. And his influence procured probably directions from the Privy Council to the Lord Mayor, on the 22d of July 1574, "to admit the comedy players within the city of London, and to be otherwise favourably used*."

But the zeal of the Mayor neither darkened the gaiety of the city, nor obstructed the operations of the players so much as did the plague; which in that age frequently afflicted the nation with its destructive ravages. It is to this cause that we ought to attribute the many orders which were issued under the prudent government of Elizabeth with regard to players, and which are contradictory in appearance, more than in reality: when the city was sickly the play-houses were shut; and when otherwise they were open;

* A copy of the patent is in Steevens's Shakspeare, vol. ii. p. 156, who found it among the unpublished papers of Rymer, in the British Museum. The next license for acting generally, was granted by *an open warrant*, on 29th of April, 1593, "to the players and servants to the Earl of Sussex, authorizing them to exercise their quality of playing comedies and tragedies, in any country, city, town, or corporation, not being within seven miles of London, where the infection is not, and in places convenient and times fit." [Council Register of that date.]

though dramatic entertainments were not always allowed in dog days.

No sooner was the drama protected by the wise ministers of Elizabeth, who distinguished nicely between the use and abuse of every institution, than plays and players were persecuted by the Puritans, whose enmity may be traced to the publication of the laws of Geneva, which prohibited stage-plays as sinful. In 1574 a form of christian policy was drawn out of the French, and dedicated to Lord Burleigh, by Geoffry Tenton. Gossor printed his "School of Abuse" in 1578, which was dedicated to Sir Philip Sydney, by whom it was disdainfully rejected. The churches continually resounded with declamations against the stage. From this outcry against the drama, long as it was, and loud as it continued, some good effects resulted; as there did from a similar outcry which was raised by Collier against the stage in more modern times.

As early as 1578, the Privy Council endeavoured, though not with complete success, to prevent the acting of plays during Lent. This solicitude for the interests of religion, was soon after extended to the preventing of stage-plays on Sundays*. Yet this cure did not extend to

* The Privy Council wrote to the Justices of Surrey, on the 29th of October, 1578, "that whereas the inhabitants of Southwark had complained unto their Lord-ships, that the order set down by their Lordships for the restraining of plaies and interludes within the county on the Sabbath daies, is not observed; and especialle within the liberty of the *Clinke*, and within the parish of St. Saviour's, in Southwark; they are required to take such strick order for staying of the said disorder, as is alreadie taken by the Lord Mayor within the libertie of the cittie; so as the same be not hereafter suffered at the times forbidden in any place in that county." A similar letter was written on the same day to the Justices of Middlesex: yet Mr. Malone is of opinion, that the acting of plays on Sundays, was not restrained till the reign of King James.

the court, where plays were presented for Queen Elizabeth's recreation, during her whole reign, on Sundays. This restriction against acting plays on Sundays was continued by successive orders of the Privy Council, till at length it was enacted by parliament that no plays should be presented on the Lord's day.

The royal *bear-ward* found that the people, who are entitled to praise for such a preference, took more delight in stage-playing than in *bear-baiting;* their second *sight* foreseeing no doubt, that Shakspeare was at hand to justify their choice: accordingly, in July 1591, an order was issued by the Privy Council, that there should be no plays, publicly, shewed on Thursdays; because on those days *bear-baiting*, and such like pastimes, had been *usually* practised. In this manner were the ministers of Elizabeth, at times, gravely and wisely occupied.

By these various causes, were the players who had no other profession, deprived of their livelihood: by the recurrence of pestilence, by the intervention of Lent, by the return of Sunday, and by the competition of *bear-wards*.

On 3d of December, 1581, the players stated their case to the Privy Council; represented their *poor estates*, as having no other means to sustain their wives and children, but their exercise of playing; shewed that the *sickness* within the city *were well slacked;* and prayed that their Lordships would grant them license to use their playing as heretofore. The Privy Council granted their petition, and on 22d of April, 1582, extended the order for further time.

We shall find in our progress, that regular commissioners were appointed in 1589, for reviewing the labours of the dramatists, for allowing

the fit, and rejecting the unmannerly; which appointment seems to be only a systematic improvement of Queen Elizabeth's ecclesiastical injunctions in 1559.

Those players and companies that incited *honest merriment* during Elizabeth's days, were regarded as objects of consideration by some of the wisest ministers that ever governed England.

The players were driven by the penalties of the statutes against vagabonds, to seek for shelter under private patronage, by entering themselves as servants to the greater peers, and even to the middling sort of gentlemen. At the accession, the Lord Robert Dudley's players became conspicuous. When by his influence they were incorporated into a regular company, in 1574, their leaders were James Burbadge,* John Parkyn, John Lanham, William Johnson, and Robert Wilson. None of these rose to eminence, or contributed much to the advancement of the stage. When the Earl of Leicester died, in September 1588, they were left to look for protection from a new master.

In 1572 Sir Robert Lane had theatrical servants, at the head of whom was Laurence Dutton, who appears to have joined the Earl of Warwick's company; but Lane's servants seem

* James Burbadge, who is more known as the father of Richard Burbadge and Cuthbert Burbadge, than for his own performances, during the infancy of the theatre lived in Holywell-street. He had a daughter baptized by the name of Alice, in the parish of St. Leonard's, Shoreditch, on the 11th of March, 1576-7. He was buried there, as appears by the register, on the 2d of February, 1596-7. Helen Burbadge, widow, was buried in the same cemetery, on the 8th of May, 1613, and was probably the relict of James Burbadge.

not to have long continued, either to profit by pleasing others or to please themselves by profit.

In 1572 Lord Clinton entertained dramatic servants who, as they did little, have left little for the historian of the stage to record. When the Lord Clinton died, on the 16th of January, 1575, those servants found shelter probably from some other peer, who, like him, was ambitious of giving and receiving the pleasures of the stage. In 1575 appeared at the head of the Earl of Warwick's company, Laurence Dutton and John Dutton, who, as they did not distinguish themselves, are entitled to little notice. In 1575 the Lord Chamberlain had a company of performers: whether William Elderton and Richard Thouncaster were then the leaders of it, is uncertain: but Shakspeare was certainly admitted into this company, which he has immortalized more by his dramas than by his acting. In 1597 John Heminges and Thomas Pope were at the head of the Lord Chamberlain's servants, who were afterwards retained by King James; and long stood the foremost for the regularity of their establishment and the excellency of their plays. In 1576 the Earl of Sussex had a theatrical company, which began to act at the Rose, on 27th of December, 1593; it however did not arrive at any distinguished eminence. In 1577 Lord Howard kept dramatic servants, who did not acquire much celebrity, and have therefore escaped observation. In 1578 the Earl of Essex had a company of performers, who probably finished their career when he paid the penalty of his treason, 1601. In 1579 Lord Strange had a company of tumblers, who at times entertained the Queen *with feats of*

activity; and who began to play at the Rose, under the management of Philip Henslow, on the 19th of February, 1591-2.

In 1579 the Earl of Darby entertained a company of comedians, which had at its head in 1599, Robert Brown, to whom William Slye devised, in 1608, his share in the Globe. The Queen, in 1585, had a company of players, which is said, without sufficient authority, to have been formed by the advice of Walsingham in 1581. The earliest payment which appears to have been made to the Queen's company was issued on the 6th of March, 1585-6. And in March 1589-90, John Dutton, who was one of Lord Warwick's company, and John Lanham, who belonged to Lord Leicester's, appear to have been at the head of Elizabeth's company, which must be distinguished from the ancient establishment of the household that received a salary at the Exchequer without performing any duty. In 1591 the Lord Admiral had a company of comedians, who began to act at the Rose on the 14th of May, 1594; and who had at its head, in 1595, Robert Shaw and Thomas Downton. Connected with them in the management and concerns of the company, were Philip Henslow and Edward Allen; two persons who are better known, and will be longer remembered in the theatrical world. At the accession of King James, the theatrical servants of the Lord Admiral had the honour to be taken into the service of Henry Frederick Prince of Wales*. In 1592

* We may learn from Birch's Life of Prince Henry, Appendix, p. 455, the name of his players:

Thomas Towe,	Anthony Jeffes,
Thomas Downton,	Edward Colbrande,
William Byrde,	William Parre,

the Earl of Hertford entertained a company of theatrical servants, who have left few materials for notice. In 1593 the Earl of Pembroke sheltered in the same manner under his protection, a company of persons who equally made a profession of acting, and who were more desirous of profit than emulous of praise. This company began to play at the Rose, on the 28th of October, 1600. The Earl of Worcester had also a company of theatrical servants who, at the accession of King James, had the honour to be entertained by Queen Anne in the same capacity. Thus we see in this slight enumeration, fifteen distinct companies of players who, during the protecting reign of Elizabeth, and in the time of Shakspeare, successively gained a scanty subsistence by *lascivious pleasing*.

The demise of the Queen brought along with it the dissolution of those companies, as retainers to the great; and we shall find, that the accession of King James gave rise to a theatric policy of a different kind. The act of parliament which took away from private persons the privilege of licensing players, or protecting strolling actors from the penalties of vagrancy, put an end for ever to the scenic system of prior times.

The year 1570 has been marked, by our theatrical historians, as the probable epoch of the first erection of regular play-houses. As early as the year 1576 there existed a building which was appropriated to scenic representations, and was emphatically called *The Theatre*. It was

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Samuel Rowley, Richard Pryone,
Edward Jubye, William Stratford,
Charles Massye, Francis Grace,
Humphrey Jeffes, John Shake.

probably situated in Black-friers, without the Lord Mayor's jurisdiction.

Before the year 1583, *theatres* and *curtaines* were familiarly known, and puritanically reprobated, as *Venus palaces**.

Before the year 1586 there was a play-house at Newington-butts, in the county of Surrey, which was denominated *The Theatre*. The passion for theatrical representations had at that time become excessive; as we may learn indeed from Stubbs's Anatomy of Abuses: so there were managers who endeavoured to gratify the popular passion for scenic amusements, by erecting theatres. But it is not easy to calculate the number of play-houses† in those days, nor to ascertain their scites. It seems however certain, that while the beams of Shakspeare's sun brightened the stage, there were seven principal theatres in London and its suburbs: the Globe, on the Bank-side; the Curtain, in Shoreditch; the Red-Bull, in St. John's-street; and the Fortune, in White-cross-street; the Theatre, Black-friers; the Cock-pit, in Drury-lane; and a more private play-house in White-friers. Add to these the several theatres which had, in the

* Stubbs's Anatomy of Abuses, 1583, sign LV. Stubbs immediately subjoins, "for proof whereof, but marke the flocking and running to *theatres* and *curtens*, daylie and hourely, night and daye, tyme and tyde, to see playes and enterludes, where such wanton gestures, such baudie speaches; such laughing and fleering; such kissing and bussing; such clapping and culling; such winkinge and glancinge of wanton eyes, and the like is used, as is wonderful to behold." We may easily suppose, Stubbs did not so much design to draw a picture, as to daub a caricature.

† The vestry of St. Saviour's, Southwark, where so many play-houses had been erected, thought fit to order, on the 19th of July, 1598, "that a petition should be made to the bodye of the Councell, concerning the play-houses in this parish,

mean time, arisen in St. Saviour's parish from this passion of the people, who laudably preferred the sentimental pleasures of the drama to the savage entertainment of bear-baiting. But this preference gave offence to those who wished to influence the people in their religious opinions, and to direct them in their social conduct. A violent outcry was now raised against the members of play-houses. Complaints were repeatedly made to the Privy Council, of the manifold abuses that had grown, from the many houses which were employed in and about London for common stage-plays. These complaints were at length fully considered by the Privy Council. The wise men who composed the councils of Elizabeth, declared that "stage-playing was not evil in itself." They distinguished between the use and abuse of salutary recreations, in a well-governed state; and they determined "as her Majesty sometimes took delight in seeing and hearing the stage-plays," to regulate the stage, by reducing the number of theatres, and increasing their usefulness. For these ends, the Privy Council issued, on the 22d of June, 1600, an order "for the restraint of the immoderate use of play-

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wherein the enormities shall be showed that comes thereby to the parish; and that in respect thereof they may be dismissed and put down from playing: and that iiij or ij of the church-wardens, &c. shall present the case with a collector of the Borough-side, and another of the Bank-side." As the play-houses were not put down, the same vestry tried to derive a profit from them, by tything them; and on the 28th of March, 1600, "It was ordered that the church-wardens shall talk with the players for tithes for their play-houses, and for the rest of the new tanne houses, near thereabouts within the liberty of the Clinke, and for money for the poor, according to the order taken before my Lords of Canterbury, London, and Master of the Revels." [These curious extracts were copied from the parish register.]

houses," which does honour to their wisdom. In this theatrical edict of the Privy Council, we see the wisdom of Elizabeth's ministers. They allowed the use of theatres, but endeavoured by corrective regulations, to prevent the abuses of them; acknowledging the language of John Taylor, the water poet:

> "For, plays are good, or bad, as they are us'd,
> And, best inventions often are abus'd."

For all the salutary purposes of *honest recreation* they deemed two play-houses sufficient; one in Middlesex, which was to be *The Fortune*, and one in Surrey, to be *The Globe:* and foreseeing that those regulations would be of little effect without enforcement, the Privy Council wrote letters to the Lord Mayor of London, and to the Justices of Surrey, urging them by every proper motive to carry those wise measures into effectual execution*. Owing to whatever cause, whether the want of authority in the Magistrates, or want of inclination in the men, these orders of the Privy Council were not executed. The disorders of the play-houses rather increased than diminished.

The Mayor and Aldermen of London felt the grievance, without being able to apply the remedy. The commission which Elizabeth established in 1589, for revising plays, before Shakspeare's appearance as a dramatist, had an obvious tendency to form the chastity of his muse; as the chastity of Shakspeare's muse had the same tendency to reform the popular taste.

To this pure source of refinement, and of pleasure, we may trace the popular passion for theatrical representations, which the ministers of

* Council Register of the 22d of June, 1600.

Elizabeth regarded as a disorder requiring necessary reform. The concourse of the people to the play-houses enabled the managers of them, first to furnish simple accommodation, then to give greater convenience, and lastly to superadd ornamental splendour. This progress of improvement, we may remark, drew still more the popular resort; while more ample recompense supplied the means of higher gratification to the multitude, who at the demise of Elizabeth, found in theatrical representations their greatest amusement. It appears the church of Scotland adopted analogous measures to the judicious regulations of the ministers of England at the same epoch, by allowing the use, but preventing the abuse, of dramatic exhibitions. As a scholar and a poet, King James admired the drama; and, some English comedians coming to Edinburgh in 1599, he gave them a license to act, though he thereby offended the *ecclesiastics*, who wanted not such provocation to disturb his government*.

Yet plays and players may be considered as *sightless substances* in Scotland during that age. Nor has the utmost diligence been able to shew in the Scottish literature, any thing like a comedie, historie, or tragedie, from the revival of learning to the accession of King James. The *Scurrilities* of Lyndsay can no more be considered (says our author Chalmers) as legitimate dramas, than the *scurril jests* of Skelton, "a sharpe satirist indeed," says Puttenham, "but with more rayling and scoffery than became a poet laureat†."

Philotus, which, when originally printed in

* See the History of the Church of Scotland, p. 457, by Archbishop Spottiswood.

† The Arte of English Poesie, 1589, p. 50.

1603, was entitled, "Ane verie excellent and delectabill *Treatise*," was called a *comedie*, when it was republished in 1612. The marriage of *Philotus*, as we see it in this rhapsodical colloquy, can scarce be called a *wedding mannerly modest:* nor ought we to be surprized that the church of Scotland preferred a *sad* funeral feast to the coarse and immodest dialogues which were presented on the *play-field* to an unenlightened people.

The demise of Elizabeth gave a different order to several parts of our theatrical arrangements. King James is said "to have patronized the stage with as much warmth as his predecessor;" but, after all the inquiries which have been hitherto made, it still remains unascertained, what kind of theatric revolution took place on the arrival of James from Scotland.

While he was bestowing grace on every rank, he shewed particular favour to the actors: he accepted the Lord Chamberlain's servants as his own; and Prince Henry took the Earl of Nottingham's players for his dramatic servants. King James arrived at the Charter-house, London, on the 7th of May, 1603; which may be deemed the epoch of that revolution. On the 19th of May he granted the license, which was first published by Rymer in 1705, to his servants, Laurence Fletcher, William Shakspeare, Richard Burbadge, Augustine Phillipes, John Hemings, Henric Condel, William Slye, Robert Armin, and their associates, "freely to exercise the faculty of playing comedies, tragedies, histories, interludes, morals, pastorals, stage plaies, as well within their now usual house, called The Globe, as within any convenient places, in any city and universitie, within his kingdoms and dominions."

Ample and favourable as this license was to those servants, it did not give them any exclusive privilege, which could prevent the actors of the Queen, or the servants of the Prince, from acting similar plays within his realms, though they were thus distinguished by the royal license. It may gratify curiosity, to have a brief history of those players who were more distinguished as the original actors of Shakspeare's characters.

SHAKSPEARE, the great poet of nature, and the glory of the British nation, was descended of a reputable family at Stratford-upon-Avon. His father, we are told, was a considerable dealer in wool; but having no fewer than ten children, of whom our Shakspeare was the eldest, the best education he could afford him was no better than to qualify him for his own business. We cannot affirm with any certainty how long his father lived; but we take him to be the same Mr. John Shakspeare who was living in the year 1599, and who then, in honour of his son, took out an extract of his family arms from the heralds' office; by which it appears, that he had been officer and bailiff of Stratford-upon-Avon, and that he enjoyed some hereditary lands and tenements, the reward of his great-grandfather's faithful and approved service to King Henry the Eighth.

Be this as it will, our Shakspeare, it seems, was bred for some time at a free school, the very free school, we presume, founded at Stratford: where we are told he acquired what Latin he was master of; but that his father being obliged, through narrowness of circumstances, to withdraw him too soon from thence, he was

thereby unhappily prevented from making any proficiency in the dead languages.

How long he continued in his father's way of business, either as an assistant to him, or on his own proper account, no notices are left to inform us: nor have we been able to learn precisely at what period of life he quitted his native Stratford, and began his acquaintance with London and the stage.

In order to settle in the world after a family manner, he thought fit (Mr. Rowe acquaints us), to marry while he was yet very young. It is certain he did so: for by the monuments in Stratford church, erected to the memory of his daughter Susannah, the wife of John Hall, gentleman, it appears that she died on the 2d of July, in the year 1649, aged 66. So that she was born in 1583, when her father could not be full 19 years old, who was himself born in the year 1564, and consequently must have entered into wedlock by the time he was turned of eighteen years.

Whether the force of inclination merely, or some concurring circumstances of convenience in the match, prompted him to marry so early, is not easy to be determined at this distance; but it is probable a view of interest might partly sway his conduct in this point; for he married the daughter of one Hawthaway, a substantial yeoman in his neighbourhood, and she had the start of him in age no less than eight years. She survived him, notwithstanding, seven seasons, and died the very year in which the *Players* published the first edition of his works in *folio*, Anno Dom. 1623, at the age of 67 years, as we likewise learn from her monument in Stratford church.

How long he continued in this kind of settlement upon his native spot, is not easily to be determined. But if tradition be true, he engaged with a company of deer stealers, who made a practice of robbing the park of Sir Thomas Lacy, of Cherlecot, near Stratford.

For this he was prosecuted by that gentleman, as he thought, somewhat too severely; and in order to revenge that ill usage, he made a ballad upon him. Though this, probably the first essay of his poetry, be lost, yet it is said to have been so very bitter, that it redoubled the prosecution against him to that degree, that he was obliged to leave his business and family in Warwickshire, and shelter himself in London.

It is at this time, and upon this accident (says Rowe), that he is said to have made his first acquaintance in the play-house*. He was received

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* Wilkes, in his View of the Stage, gives the following anecdote of Shakspeare, when he was joint manager of the Globe Theatre with Fletcher, Hemings, and Condell, under a license granted by King James I.

One evening, when Richard III. was to be performed by Burbadge (who was the original representative of that character), Shakspeare observed a young woman delivering a message to Burbadge, in so cautious a manner as excited his curiosity to listen to her. It imported that her master was gone out of town that morning, and that her mistress would be glad of his company after the play; and to know what signal he would appoint for admittance. Burbadge replied, three taps at the door, and it is I, Richard the Third. She immediately withdrew, and Shakspeare followed till he observed her go into a house in the city; and inquiring in the neighbourhood, he was informed that a young lady lived there, the favourite of an old rich merchant. Near the appointed time of meeting, Shakspeare thought proper to anticipate Mr. Burbadge, and was introduced by the concerted signal. The lady was very much surprized at Shakspeare's presuming to act Mr. Burbadge's part; but as he who

into the company then in being, at first in a very mean rank; but his admirable wit, and the natural turn of it for the stage, soon distinguished him, if not as an extraordinary actor, yet as an excellent writer. His name is printed, as the custom was in those times, amongst those of the other players, before some old plays, but without any particular account of what sort of parts he used to play; and though (observes Rowe), I have inquired, I could never meet with any further account of him this way, than that the top of his performance was the Ghost in his own *Hamlet*.

The names of his patrons are now unknown, except that of the Earl of Southampton, who is particularly honoured by him in the dedication to two poems, "Venus and Adonis," and the "Rape of Lucrece;" the former of these Shakspeare calls, in his dedication to the above nobleman, "the first heir of his invention," which Mr. Steevens says was published when our author was in the twenty-ninth year of his age. In the latter poem he expresses himself in such terms, as gives countenance to what is related of that patron's distinguished generosity to him.

There is one instance so singular in the magnificence of this patron of Shakspeare, that Mr. Rowe observes, if he had not been assured the story was handed down by Sir William D'Avenant, who was probably very well acquainted with Shakspeare's affairs, he should not have ventured to have inserted—that my

had written Romeo and Juliet, we may be certain, did not want wit or eloquence to apologize for the intrusion, she was soon pacified, and they were mutually happy till Burbadge came to the door, and repeated the signal; when Shakspeare, popping his head out of the window, bid him be gone; for that *William the Conqueror had reigned before Richard* III.

Lord Southampton at one time gave him a thousand pounds, to enable him to go through with a purchase, which he heard that our poet had a wish for.

His acquaintance with Ben Jonson began with a remarkable piece of humanity and good nature: Mr. Jonson, who was at that time altogether unknown to the world, had offered one of his plays to the players, in order to have it acted; and the persons into whose hands it was put, after having turned it carelessly and superciliously over, were just upon returning it to him with an ill-natured answer, that it would be of no service to their company; when Shakspeare luckily cast his eye upon it, and found something so well in it, as to induce him first to read it through, and afterwards to recommend Mr. Jonson and his writings to the public.

It is said our author spent some years before his death in ease and retirement, and in the conversation of his friends at his native Stratford*. We could never learn when he relin-

* Aubrey has preserved a tradition, which is extremely probable, that Shakspeare used to travel, once a year, from Stratford to London, and from London to Stratford. If this tradition be admitted as a fact, it would prove, with strong conviction, that he had his family at Stratford and his business in London. If documents be produced to prove, that *one* Shakspeare, a player, resided in St. Saviour's parish, Southwark, at the end of the sixteenth, or the beginning of the seventeenth century, this evidence will not be conclusive proof of the settled residence of Shakspeare: for it is a fact as new as it is curious, that his brother Edmond, who was baptized on the 3d of May 1580, became a player at th Globe; lived in St. Saviour's, and was buried in the church of that parish; the entry in the register being without a blur—" 1607, December 31, (was buried) Edmond Shakspeare, a player, in the church;" there can be no dispute about the date, or the name, or the *profession*. It is remarkable, that the parish clerk, who scarcely ever mentions any

quished the stage. That Shakspeare became a private gentleman, at least three years before his decease, is pretty obvious, from that remarkable and well known story which Mr. Rowe has given us, of our author's intimacy with Mr. John Combe, an old gentleman noted thereabouts for his wealth and usury, and upon whom Shakspeare made the following facetious epitaph:

Ten in the hundred lies here engrav'd,
'Tis a hundred to ten his soul is not sav'd;
If any man ask, who lies in this tomb,
Oh! oh! quoth the Devil, 'tis my John-a-Combe.

This sarcastical piece of wit was, at the gentleman's own request, delivered extempore in his company. And this Mr. John Combe I take to be the same, who by Dugdale, in his *Antiquities of Warwickshire*, is said to have died in the year 1614*, and for whom, at the upper end of the choir of the guild of the Holy Cross, at Stratford, a monument is erected, having a statue thereon in a gown, cut in alabaster, and with this epitaph: "Here lieth interred the body of John Combe, Esq. who died the 10th of July 1614, and bequeathed several annual charities to the parish of Stratford, and 100*l.* to be

other distinction of the deceased, than a man or a woman should, by we know not what inspiration, have recorded Edmond Shakspeare, as a player. There were, consequently, two Shakspeares on the stage, during the same period; as also two Burbadges, who were likewise brothers, and who acted on the same theatre. Mr. Malone has indeed remarked, that the burial of Edmond Shakspeare does not appear in the parish register of Stratford-upon-Avon. Mr. Chalmers says he was not able to find any notice of Edmond Shakspeare in the Prerogative Office.

* By Mr. Combe's will, which is now in the Prerogative Office, in London, Shakspeare had a legacy of five pounds bequeathed to him. The will is without any date.

lent to fifteen poor tradesmen from three years to three years, changing the parties every third year, at the rate of fifty shillings per annum, the increase to be distributed to the alms-poor there." The donation has all the air of a rich and sagacious usurer's.

Shakspeare himself did not survive Mr. Combe long, for he died on the 23d of April, 1619, in the 53d year of his age. In the beginning of the above year he made his will, wherein he testified his respect to his quondam partners in the theatre. He appointed his youngest daughter jointly with her husband, executors, and bequeathed to them the best part of his estate, of which they came into possession not long after. He lies buried on the north-side of the chancel, in the great church at Stratford, where a monument, decent enough for the time, is erected to him, and placed against the wall. He is represented under an arch in a sitting posture, a cushion spread before him, with the following lines underneath it:

Stay, passenger, why dost thou go so fast?
Read, if thou canst, whom envious death hath plac'd
Within this monument; Spakspeare, with whom
Quick nature dy'd, whose name doth deck the tomb
Far more than cost; since all that he hath writ
Leaves living art but page to serve his wit.

Again, near the wall on which this monument is erected, is a plain freestone, under which his body is buried, with another epitaph, in the following lines:

Good friend, for Jesus' sake forbear
To dig the dust enclosed here:
Blest be the man that spares these stones,
And curst be he that moves my bones.

STEEVENS.

In 1614 the greatest part of the town of Stratford was consumed by fire; but our Shakspeare's house, among some others, escaped the flames. This house was first built by Sir Hugh Clopton, a younger brother of an ancient family in that neighbourhood, which took its name from the manor of Clopton. Sir Hugh was Sheriff of London in the reign of Richard III. and Lord Mayor in the reign of King Henry VII. To this gentleman the town of Stratford is indebted for the fine stone bridge, consisting of fourteen arches, which at an extraordinary expence he built over the Avon, together with a causeway running at the west-end thereof; as also for rebuilding the chapel adjoining to his house, and the cross-aisle in the church there. It is remarkable of him, that though he lived and died a bachelor, among the other extensive charities which he left both to the city of London and town of Stratford, he bequeathed considerable legacies for the marriage of poor maidens of good name and fame.

Notwithstanding various large donations in his life and bequests at his death, as he had purchased the manor of Clopton, and all the estate of the family, so he left the same again to his elder brother's son, with a very great addition (a proof how well beneficence and economy may walk hand in hand in wise families), good part of which estate is yet in the possession of Edward Clopton, Esq. and Sir Hugh Clopton, Knight, lineally descended from the elder brother of the first Sir Hugh, who particularly bequeathed to his nephew by his will, his house, by the name of his Great House in Stratford.

The estate had been sold out of the Clop-

ton family for above a century, at the time Shakspeare became the purchaser; who, having repaired and modelled it to his own mind, changed the name to New-place, which the mansion house since erected upon the same spot at this time retains. The house and lands which appertained to it continued in Shakspeare's descendants to the time of the Restoration, when they were re-purchased by the Clopton family, and the mansion now belongs to Sir Hugh Clopton, Knight. To the favour of this worthy gentleman we owe the knowledge of one particular, in honour of our poet's once dwelling house, of which I presume Mr. Rowe never was apprised. When the civil war raged in England, and King Charles the First's Queen was driven by the necessity of affairs to make a recess in Warwickshire, she kept her court for three weeks in New-place. We may reasonably suppose it then the best private house in the town; and her Majesty preferred it to the college, which was in the possession of the Combe family, who did not so strongly favour the King's party.

How much our author employed himself in poetry after his retirement from the stage, does not so evidently appear; very few posthumous sketches of his pen have been recovered to ascertain that point. We have been told indeed in a print*, but not till very lately, that two large chests full of this great man's loose papers and manuscripts, in the hands of an ignorant baker of Warwick (who married one of the descendants from our Shakspeare), were carelessly

* See an Answer to Mr. Pope's Preface to Shakspeare, by a Strolling Player, 8vo. 1729, p. 45.—REED.

scattered and thrown about as garret lumber and litter, to the particular knowledge of the late Sir William Bishop, till they were all consumed in the general fire and destruction of that town. We cannot help being a little apt to distrust the authority of this tradition, because his wife survived him seven years; and as his favourite daughter Susanna survived her twenty-six years, it is very improbable that they should suffer such a treasure to be removed, and translated into a remoter branch of the family, without a scrutiny first made into the value of it. This inclines us to distrust the authority of the relation; but notwithstanding such apparent improbability, if we really lost such a treasure, by whatever fatality or caprice of fortune it came into such ignorant and neglectful hands, we agree with the relator, that the misfortune is wholly irreparable.

In the year 1740 another very noble monument was raised to his memory at the public expence, in Westminster-abbey; an ample contribution for this purpose being made upon exhibiting his tragedy of Julius Cæsar at the theatre-royal in Drury-lane, April 28th, 1738. In 1623, seven years after his death, his plays were collected and published in folio, by two of his principal friends, Heminges and Cundall, who perhaps likewise corrected a second edition in folio in 1632.

Though both these were extremely faulty, yet they are much less so than the editions in folio, of the years 1664 and 1685, nor was any better attempted until 1714, when a fifth was published in 8vo. by Mr. Rowe, but with few if any corrections; only he prefixed some account of the author's life and writings. But the plays being almost in the same mangled condition as at first,

Mr. Pope was prevailed upon to undertake the task of clearing away the rubbish, and reducing them to a better order; and accordingly he printed a new edition of them in 1721, in 4to. Hereupon Mr. Lewis Theobald, after many years spent in the same task, published a piece called, Shakspeare Restored, 4to. 1726, which was followed by a new edition of Shakspeare's works, in 1733, by the same author, re-published in 1740.

In 1744 Sir Thomas Hanmer published at Oxford, a pompous edition with emendations, in six volumes 4to. The late Dr. Warburton, Bishop of Gloucester, added another new edition, with a great number of corrections in 1747. This was succeeded by other editions, viz. that of Dr. Johnson, in 8 vols. 8vo. 1765; twenty of the old quartos, by Mr. Steevens, 4 vols. 8vo. 1766; of all the plays, by Mr. Capell, 10 vols. crown 8vo. 1768; Hanmer's quartos, re-published at Oxford 1771; a new edition in 10 vols. 8vo. 1773, by Johnson and Steevens; and a second impression of the same work with corrections and additions.

The following is a list of our author's plays, specifying the years in which they are severally supposed to have been written. The arrangement of them is adopted from that of Mr. Malone, the accuracy of which, not having been disputed, we presume has received the sanction of the learned:

	Written in	*First printed in*
1 Titus Andronicus*,	1589,	4to. 1594
2 Love's Labour Lost,	1591,	4to. 1598
3 First Part of Henry VI.	1591,	4to. 1600
4 Second Part of Henry VI.	1592,	
5 Third Part of Henry VI.	1592,	

		Written in	*First printed in*
6	Pericles*,	1592,	4to. 1609
7	Locrine*,	1593,	4to. 1595
8	The Two Gentlemen of Verona,	1593,	
9	The Winter's Tale,	1594,	
10	Midsummer Night's Dream,	1595,	4to. 1600
11	Romeo and Juliet,	1595,	4to. 1597
12	The Comedy of Errors,	1596,	
13	Hamlet,	1596,	4to. 1604
14	King John,	1596,	4to. 1611
15	King Richard II.	1597,	4to. 1598
16	King Richard III.	1597,	4to. 1598
17	First Part of Henry IV.	1597,	4to. 1598
18	The Merchant of Venice,	1598,	4to. 1600
19	All's Well that ends Well,	1598,	
20	Sir John Oldcastle*,	1598,	
21	Second Part of Henry IV.	1598,	4to. 1600
22	King Henry V.	1599,	4to. 1600
23	The Puritan*,	1600,	4to. 1607
24	Much Ado about Nothing,	1600,	4to. 1600
25	As You Like It,	1600,	
26	Merry Wives of Windsor,	1601,	4to 1602
27	King Henry VIII.	1601,	
28	Life and Death of Lord Cromwell*,	1602,	4to. 1613
29	Troilus and Cressida,	1602,	4to. 1609
30	Measure for Measure,	1603,	
31	Cymbeline,	1604,	
32	The London Prodigal*,	1605,	4to. 1605
33	King Lear,	1605,	4to. 1608
34	Macbeth,	1606,	
35	The Taming of the Shrew,	1606,	4to. 1607
36	Julius Cæsar,	1607,	
37	A Yorkshire Tragedy*,	1608,	4to. 1619
38	Antony and Cleopatra,	1608,	
39	Coriolanus,	1609,	
40	Timon of Athens,	1610,	
41	Othello,	1611,	4to. 1622
42	The Tempest,	1612,	
43	Twelfth Night*,	1614,	

LAURENCE FLETCHER.—Of this personage, who appeared at the head of the King's servants, in the royal license 1603, Mr. Malone has

* Many of these plays were not printed till Heminges and Condall published their folio edition, 1623, and others were printed in 4to. without any date being affixed to them.

said nothing. Fletcher was probably of St. Saviour's, Southwark, where several families of the same name dwelt, as appears from the parish register. He was placed before Shakspeare and Richard Burbadge, in King James's license. Augustine Phillips, (actor), when he made his will, in May, 1605, bequeathed TO HIS FELLOW, Laurence Fletcher, 20 shillings. Fletcher was buried in St. Saviour's church, on the 12th of September, 1608. It does not appear he ever published any work, either in prose or verse.

RICHARD BURBADGE probably appeared on the stage as soon as he could speak. In the year 1588, he represented *Gorboduc* and *Tereus*, in Tarleton's "Platt of the Seven Deadlie Sinns." In 1597 he played the arduous character of Richard III, for the first time of its being performed. In the Cambridge Comedy, called "The Return from Parnassus," which was probably written about the year 1602, he is introduced, in his proper person, instructing a Cambridge scholar how to act Richard III. He performed the most difficult parts in Shapkspeare's dramas; and was "such an actor," says Sir Richard Baker, with an unprophetic spirit, "as no age must ever look to see the like." Burbadge was an eminent partner in the Globe, and Blackfriars theatres, and continued to amuse the lovers of the drama till March, 1618-19, when he was carried off by the plague. He was buried in the parish of St. Leonard's, Shoreditch, where his father and relatives are also entombed. An epitaph which was written for him, though not inscribed on his tomb, has the following couplet:

> This man hath now (as many more can tell),
> Ended his part; and he hath acted well.

AUGUSTINE PHILLIPS was placed next to Richard Burbadge, in the royal license of 1603. He was an author as well as an actor, and left behind him some ludicrous rhymes, which were entered in the stationers' books, in 1593, and were entitled, *The Jigg of the Slippers*. In Tarleton's "Platt of the Seven Deadlie Sinns," Phillips represented the effeminate *Sardanapalus*, in the year 1589. He is supposed to have represented characters in low life with Kempe and Armin. He amassed considerable property by his prudence; and he died at Mortlake, in Surrey, in May, 1605, and was buried in the chancel of the church of that parish.

JOHN HEMINGES.—The earliest notice with respect to this respectable player, is his marriage on the 10th of March, 1587-8, with Rebecca Knell, the widow, as we conjecture, of William Knell the comedian. As early as November 1597, he appears to have been the manager of the Lord Chamberlain's company.

This station he held, probably, during forty years. There is reason to believe, that he was originally a *Warwickshire lad*. Of Heminges' cast of characters little is known; there is only a tradition, that he performed the arduous part of Falstaff. He was adopted with Shakspeare, by King James, on his accession, as one of his theatrical servants, and was ranked the 5th in the royal license 1603.

Heminges had the honour to be remembered in Shakspeare's will, and to be the first editor of our poet's dramas. He lost his wife, who had brought him thirteen children, in 1619.

This actor died at the age of seventy-five, in the parish of St. Mary's, Aldermanbury, where

he had lived respectably through life; and was buried, as the parish register proves, on the 12th of October, 1630. He left his son William the executor of an unexecuted will, and much property, and many kind tokens of remembrance to his relations and *fellows*.

HENRY CUNDALL.—The origin of this honest man, rather than great actor, or celebrated writer, is unknown. He does not stand so prominent on the page of dramatic history as Heminges, though he appeared in the theatrical world before the year 1589. He represented *Porrex*, in Tarleton's *Plaist*, and formed one of the Lord Chamberlain's company, and was adopted with Shakspeare and Heminges, by King James, as one of his theatrical servants, 1603. In 1605 Augustine Phillips bequeathed to him, as he did to Shakspeare, a *thirty shillings piece of gold*.

In 1606 Cundall served the parish office of *sidesman*, in St. Mary's, Aldermanbury. Before the year 1623 he ceased to act, yet retained his property in the play-houses. With Heminges he shared the honour of the recollection of Shakspeare in his will, and of the editorship of the poet's dramas. The country residence of Cundall, for some years before his death, was Fulham. He died in St. Mary's, Aldermanbury, where he was buried on the 29th of December, 1627.

By his will he appointed his wife Elizabeth, executrix, and bequeathed much property, together with his shares in the Globe and Blackfriars theatres, to his children, besides many legacies of friendship and charity.

WILLIAM SLY, before the year 1689, was an

actor, having performed *Porrex*, in Tarleton's *Platt*, and was joined with Shakspeare, &c. in the license granted 1603. He was in the year 1604, introduced personally with Burbadge, Cundall, and Lowin, in Marston's Malecontent, to act an introductory prologue. He died in 1612, and left a share of the Globe theatre, with other property, to his wife, and his sword and hat* to Cuthbert Burbadge, and forty shillings to the poor of St. Leonard's, Shoreditch.

Sly lived in Holywell-street among the other players, and greater personages who then resided in that quarter, before it became the more frequent resort of meaner persons. He was buried in the cemetery of St. Leonard's, Shoreditch, on the 16th of August, 1608.

Robert Armin was a player at the accession of King James, and was received with greater actors into the royal company. He was an author as well as an actor, and produced, in 1608, "A Nest of Ninnies simply of themselves, without Compound;" in the same year, "Phantasm the Italian Tailor and his Boy;" and in 1609, a comedy called "The Two Maids of Moreclacke," (Mortlake). He was not buried in St. Saviour's, Southwark, as we may infer from the silence of the register.

Richard Cowley is said to have been an actor of a low class; having performed the part of *Verges*, in "Much ado about Nothing." He probably acted such parts as Armin; such characters as

* It was not so much the *hat* as the *feather*, which constituted the value of the legacy; feathers being then much worn, and in great request.

required dry humour rather than splendid declamation. In 1589 he represented the character of *Giraldus*, in Tarleton's "Platt of the Seven Deadlie Sinns." He was, however, adopted from the Lord Chamberlain's company by King James into his, and was ranked the last in the royal license of 1603. He lived among other players, and among fashionable persons of that period, in Holywell-street. Cowley was buried in St. Leonard's, Shoreditch, on the 13th of March, 1618-19, three days before the great Burbadge finished his career.

Such were the nine patentees who were named in King James's license of 1603. The royal license, however, was not only granted to these persons, but also to the rest of their *associates*, freely to exercise the faculty of playing.

ALEXANDER COOKE was the *heroine* of the stage, even before the year 1589. He acted as a woman in Jonson's *Sejanus* and in *The Fox*: and it is thence reasonably supposed, that Cooke represented the lighter females of Shakspeare's dramas. Cooke was recollected in 1605, as *a fellow* by Augustine Phillips, and distinguished as an intimate, by a legacy. He outlived Phillips nine years. On the 8th of January, 1613-14, he wrote his will with his own hand, though he was "sick of body;" appointing his wife his executrix, and Heminges, Cundall, and Caper, overseers of it. Cooke died 1614.

NICHOLAS TOOLEY was another of the unnamed *associates* of Shakspeare, Burbadge, and Heminges, at *The Globe*, and was one of the original actors of Shakspeare's characters. He

too represented women as early as 1589, and acted *Rodope*, in Tarleton's *Platt*. He performed in "The Alchymist," in the year 1610. He died in the year 1623, in the house of Cuthbert Burbadge, in Holywell-street, and was buried on the 5th of June, 1623, in St. Giles's, Cripplegate.

Tooley appears plainly to have been a benevolent man. While he bustled in the world he did many kind acts; and when he could no longer act, he left considerable legacies to the poor of the two parishes of St. Leonard's, Shoreditch, and of St. Giles's, Cripplegate, which administer to the comfort of the needy, even to the present day.

PHILIP HENSLOW was, it is said, illiterate himself; yet, as he was the protector of Drayton and Dekker, of Ben Jonson and Massinger, will never be forgotten in the annals of the stage. He rose from a low origin by prudent conduct. He married Agnes Woodward, widow, by whom he had no issue, at least none who survived him. It was by this marriage that he became connected with Edward Alleyn, the celebrated comedian, who married on the 22d of October, 1592, Joan Woodward the daughter of Henslow's wife. About that epoch he connected himself with the stage, and became the proprietor of the Rose theatre on the Bank-side. Here the Lord Strange's company, the Lord Nottingham's and the Lord Pembroke's company, used to play under his prudent management. Henslow became proprietor of the Bear-garden. He was also a vestryman of St. Saviour's parish, Southwark, where he lived and died. This manager had the honour, with other respectable parishioners, to be one of

the patentees to whom King James granted his charter in favour of St. Saviour's. He made his will on the 1st of January, leaving his wife Agnes his executrix, and his son Edward Alleyn, Esq. one of the overseers of it. This fact explains how the account books of Henslow, which have illustrated so many obscure points in theatrical matters, came to Dulwich College.

Edward Alleyn was born on the 1st of September, 1566, near Devonshire-house, in the parish of St. Botolph Without, Bishopsgate: his grandfather was Thomas Alleyn, of Willen, in the county of Bucks, and of Mesham, in the county of Bedford: his father was Edward Alleyn, of Willen aforesaid; and his mother Margaret was the daughter of John Townley, of Townley, in the county of Lancaster, of a respectable family, which to this day "lives in good fashion and credit." Fuller, in his Worthies, says that he was bred a stage-player, that his father would have given him a liberal education, but that Edward was not disposed to a serious course of life. He is described to have been a youth of excellent capacity, cheerful temper, tenacious memory, sweet and copious elocution, fine feelings, with external advantages of a handsome face and dignified person. Whether or not he was bred from his childhood to the stage, as was the custom with the boys of St. Paul s, it is certain he must have applied himself very early to the drama, as he acquired great celebrity before the death of Marlowe, who was killed in a fray, in 1592; in whose tragedy of "the Jew of Malti," Alleyn performed the Jew Barabas to such perfection, as to gain thereby the epithet of *peerless*. Though he was a younger man than

Shakspeare, he became distinguished as an actor when that poet's dramas began to adorn the stage. From the epoch of his marriage in 1592, he probably resided on the Bank-side; yet he built the Fortune play-house, near Golden-lane, in St. Giles's, Cripplegate, in the year 1600. On the 27th of March, Alleyn was chosen a vestryman of St. Saviour's, as Henslow was already of the same parish. He retired from the stage soon after the death of Henslow, in January 1615-16. In 1619 he founded Dulwich College. He lived till November 1626, in the same course of prudent respectability, perfecting that great art of his life, visiting the good and receiving the visits of the great.

THOMAS POPE performed the part of a clown; he had several shares in the Curtain and Globe theatres, which he left to Thomas Bromley, and also the sum of three pounds to the poor of the parish of St. Saviour's, Southwark, where he lived and died. There is a monument raised to his memory in the church of that parish.

RICHARD TARLETON was born at Condover, in the county of Salop; he was brought to town by one of Lord Leicester's servants, who found him in a field taking care of his father's swine, and was so pleased with his answers, that he introduced him to the Earl, who, astonished at the quickness of his intellects, brought him to court, where he became a sort of jester to the Queen. We are told that there were times when Elizabeth preferred Tarleton to all her favourites; that the courtiers paid him the greatest homage, and often employed him to pave the way for their kind reception. He was an actor at the Bull, Bishops-

gate-street, and performed originally in the play of "Henry the Fifth", from which Shakspeare is supposed to have collected the materials for his play under the same title. When Elizabeth, at the solicitation of Sir Francis Walsingham, appointed a dozen players to perform at Barn-elms, allowing them wages and liveries as grooms of the chamber, Tarleton was made a sort of manager. An old author says, "that for the clown's part he never had his equal."

Even Ben Jonson, who libels actors, could not refrain from applauding him; indeed his humour appears by all accounts of an irresistible kind. Tarleton for some time kept a tavern in Paternoster-row, and afterwards the sign of the Tabor in Gracechurch-street, where his humour operated as an attraction, and it was common to have his portrait as a sign. Oldys says, that there was a sign in the Borough, of a man playing on the pipe and tabor, with the name of Tarleton written under it, and that this portrait was a copy of a wooden print which was published at the head of a work called Tarleton's Jests*.

* It is related of Rabelais, that when he had not a *sous* in his pocket, he contrived to feast sumptuously all the way from Provence to Paris, by wrapping up brick dust in different papers, and writing on them "poison for the King, poison for the Queen, poison for the Dauphin," by which stratagem he contrived to be conveyed at the expence of the government as a state prisoner. A similar story is told of Tarleton, who having run up a large score at an ale-house in Sandwich, made a servant boy accuse him as a seminary priest, and so contrived, that the officers of justice, when they came in search of him, found him on his knees crossing himself. These vigilant ministers of justice, fancying they should make a good thing of this discovery, paid his reckoning and conveyed him to London; but when he came before Fleetwood, the recorder, who knew him, and recognized in this trick one

He wrote one dramatic piece called "The Seven Deadly Sins;" and this is said to have been written when he was tired of his debaucheries, and pretended to repent of his irregularities; at which time his wit seems to have dwindled into mere scurrility, for as he grew debilitated with his excesses, he became sour and sarcastic. None escaped his virulence, not even Leicester and Raleigh, till being discarded from court, and growing every day more contemptible in the opinion of the world, he died, and was buried at Shoreditch, on the 2d day of August, 1589.

WILLIAM KEMPE.—This player, who danced through life on *light fantastic toe*, is neither mentioned in the license of 1603, by King James as one of his servants, nor recognized by Augustine Phillips in 1605, as one of his fellows. Kempe is said to have been the successor of Tarleton. He usually represented the *clowns*, and like Tarleton, gained celebrity by his *extemporal wit*, whilst like other clowns, he raised many a *roar by making faces and mouths* of all sorts*. He probably performed *Launce* in "The Two

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of the well known exploits of Tarleton, he not only discharged him, but courteously entertained him in return for his wit.

* In the Cambridge comedy, called "The Return from Parnassus," Kempe is introduced personally, and made to say "I was once at a comedy in Cambridge, and there I saw a parasite *make faces and mouths of all sorts*, on this fashion." The Cambridge wit we see, considered Kempe as a proper comedian to raise laughter by making mouths *on this fashion*. When Burbadge has instructed a student how to act properly, and tells him:—"You will do well after a while;" Kempe takes up the student thus: "Now for you, methinks you should belong to my tuition, and *your face* methinks would be good for a *foolish mayor*, or a *foolish justice of peace*: mark *me*."—And then Kempe goes on, to represent a *foolish mayor*, making *faces* for the instruction of the student.

Gentlemen of Verona" in 1595; the *Grave-digger* in "Hamlet" in 1596; *Lancelot* in "The Merchant of Venice" in 1598; and *Touchstone* in "As You Like It" in 1600: he appears from the quarto plays of Shakspeare to have been the original performer of *Peter* in "Romeo and Juliet" in 1595, and of *Dogberry* in "Much Ado about Nothing" in 1600. Kempe was an author as well as an actor* yet he was as illiterate probably, as he was certainly jocose. The Cambridge scholars laughed at his gross illiterature. In the "Return from Parnassus," Kempe is made to say to Burbadge: "few of the university pen plays well; they smell too much of that writer Ovid, and that writer Metamorphosis, and talk too much of Proserpina and Juppiter." *Philomusus* says sneeringly, "indeed Master Kempe you are very famous; but, that is as well for works in *print* as *your part in cue.*" There was a sentiment then assigned to Kempe, which was known, perhaps, to be his real opinion, that *it is better to make a fool of the world, as I have done, than like you scholars, to be fooled of the world.* He was buried the 2d of November, 1603, in the cemetery of St. Saviour's, Southwark, and some time after his death his epitaph was published:

Then, all thy triumphs, fraught with strains of mirth,
Shall be cag'd up within a chest of earth;
Shall be? they are: thou hast danc'd thee out of breath,
And now must make thy parting dance with death.

GEORGE BRYAN appeared as early as 1589, in Tarleton's "Platt of the Seven Deadlie Sinns:" he

* A comedy called "A Knack how to know a Knave,"—"New Jiggs of the Kitchen-Stuff Woman," 1595; also, "A New Jigg betwixt a Souldier and a Miser and Sym the Clowne," and "Kempe's Nine Days Wonder," are said to be the productions of this comedian.

represented *Lucius*, in Gorboduc; he played the *Earl of Warwick* in "Henry the Sixth" during 1592; he performed some of the characters in Shakspeare's earliest plays, but he did not live long enough to represent any part in Ben Jonson's "Eyery Man in his Humour" during 1598: George Bryan was certainly dead at this epoch; though no discovery has been made either of the time or the place of his burial, or any record of his will.

Samuel Crosse had the honour to personify some of Shakspeare's fictions, and is celebrated by Haywood, together with Knell, Bentley, Mills, Wilson, and Lanham, as players, who by "the report of many judicial auditors, performed many parts so absolute, that it were a sin to drown their worths in Lethe." Crosse died before the year 1596.

Robert Goughe performed in Shakspeare's plays, and was probably bred by Thomas Pope. Goughe appeared with his master in "Sardanapalus," in the character of *Aspasia*; he had a legacy from Pope in 1603, of the testator's wearing apparel and arms; he played in the second "Mayden's Tragedy" during the year 1611; but he disappeared soon afterwards, so as not to be traced, either in the play bills or at Doctor's Commons. The Puritans, who regarded plays and actors with a very evil eye, considered "players as an abomination that put on women's raiment." Whether Goughe and his fellows, who generally represented women, were much affected by this reproach, it is not easy to discover amid the disputes about the lawfulness of the theatres. It seems to have been forgotten by the Puritans

in their zeal, that if recreation be necessary to mankind, rational amusement may be justified as fit from the necessity.

Samuel Gilburne, who also had the honour of representing some of the inconsiderable characters of our great dramatist, served his apprenticeship with Augustine Phillips, one of the fellows of Shakspeare. When Phillips made his will in 1605, he bequeathed to Gilburne, "his fellow apprentice, the sum of fortye shillings, his mouse-coloured velvet hose, and a white taffety doublet, a black taffety sute, his purple cloke, sword and dagger, and his base violl." He is supposed to have lived and died in obscurity.

William Ostler, from the obscurity of his origin, may be supposed to have been purveyed, like Taffer, in early life as a singing boy. Certain it is, that as one of the children of Queen Elizabeth's chapel, he represented one of Ben Jonson's characters in "The Poetaster," during the year 1601. When he ceased to be a child, Ostler played in Jonson's "Alchymist" in 1610; in "Cataline" during the year 1611; and in the "Dutchess of Malfy" of Webster, in 1623. In Davis the Epigrammatist's "Scourge of Folly," he is praised as the *Roscius* of the times: but so many of the players were addressed by our poets, by the name of that great player of the Roman state, that we may reasonably suppose they did not very nicely discriminate when they were indulging in paise.

Nathaniel Field was also one of the children of the chapel, and one of the performers of Shakspeare's characters. In Ben Jonson's *comical satyre* called "Cynthia's Revells," which

was acted by the Queen's children of the chapel in 1600, Field played a principal part. In the subsequent year he acted as one of the chief comedians in Jonson's "Poetaster." When he left the chapel he became, after the accession of King James, one of the company called "The Children of Her Majesty's Revells." In 1607 he acted the part of Bussy D'Ambois, in Chapman's drama, and he performed in 1609 one of the first characters in Ben Jonson's "Silent Woman." Whether Field were a writer as well as an actor of plays, has admitted of some doubt: Roberts the player, who smartly animadverted on Pope's preface, spoke affirmatively on the point; the intelligent writer of the Biographia Dramatica speaks negatively, giving the disputable dramas to Nathaniel Field, of New College, Oxford. But a begging letter of Field the player, which was preserved by Ned Alleyn among Henslow's papers, and published by Mr. Malone, has decided the contest in the actor's favour; for the letter proves, that Field asked and received money from the liberality of honest Henslow, for play-writing*. Field the player published in 1602 a comedy called "A Woman is a Weathercock;" in 1618, another comedy entitled "Amends for Ladies;" and in 1632 "The Fatal Dowry," which he wrote in co-operation with Massinger, who being equally poor, and equally engaged in writing when in confinement with Field, joined with him in soliciting the help of Henslow. The facts before stated decide, in opposition to the commentators, that Field the player was the writer of the dramas. He died before

* Mal. Shak. p. 2. of vol. i. 324.

the year 1641. His will, or the date and place of his burial, have not yet been discovered.

John Underwood appears to have held nearly the same course through life as Nathaniel Field. Underwood was also one of the children of the chapel; he performed in "Cynthia's Revells" during the year 1600; in the "Poetaster" in 1601; with the King's servants he played in the "Alchymist" in 1610; in "Cataline" in 1611; and he represented *Delio* in "The Dutchess of Malfy" in 1623. In this year, when Nicholas Tooley made his will, he kindly forgave Underwood the several sums of money which were due by him to the testator. Underwood had the honour to be one of the performers of Shakspeare's characters, and enjoyed the benefit of being a fellow-sharer in the Globe, Blackfriars, and Curtain theatres. He died January 1624-5.

William Ecclestone was also one of the King's servants, and equally represented with them, Shakspeare's characters at the Globe, and at their usual house in Blackfriars. He played in the "Alchymist" during 1610, and in the subsequent year in "Cataline." He disappeared before the 6th of May, 1629, and no further information has been got with respect to him.

Joseph Taylor is said by tradition, which is not supported by circumstances, to have played Hamlet and Iago, when these characters were first represented; to have performed *True Wit* in the "Silent Woman," and *Face* in the "Alchymist;" though this assertion is not confirmed by Ben Jonson himself. The Player editors ranked Joseph Taylor, however, among those

who had the honour to represent Shakspeare's characters. He is said to have been at the head of the Lady Elizabeth's players in 1614. Whatever parts he may have acted before the year 1623, he was still poor and low: when the kind-hearted Nicholas Tooley in that year made his will, he directed that "Whereas I stand bound for Joseph Taylor as his surety, for the payment of ten pounds or thereabouts, my will is, that my executors shall, out of my estate, pay that debt for him, and discharge him out of that bond." It is remarkable, that Tooley does not call Taylor a fellow; certain it is, however, that he was enumerated among the King's players, on the 6th of May, 1629, next to Heminges and Lowin. In this year he performed the part of Paris the Tragedian, in "Massinger's Roman Actor," at the private play-house, Blackfriars, with the King's servants. Among other wits, Taylor prefixed some encomiastic verses, "to his long loved friend Mr. Philip Massinger, upon his Roman Actor:

> "——— But, why I write to thee,
> Is to profess our loves antiquitie,
> Which to this tragedie must give my test;
> Thou hast made many good, but this thy best."

In 1629 Taylor played the *Duke* in Carlell's "Deserving Favourite." In 1630 he represented *Mathias*, a Knight of Bohemia, in Massinger's "Picture, a true Hungarian history." From this epoch during many years Joseph Taylor acted a conspicuous part, as one of the chiefs of the King's company, with Lowin and Swanston. In September 1639, he was appointed the Yeoman of the Revels, under Sir Henry Herbert, who found him an intelligent assistant. Taylor

was one of the ten players who, in dedicating Beaumont and Fletcher's comedies and tragedies to the Earl of Pembroke, in 1647, spoke with feeling recollection of "the flowing compositions of the then expired sweet Swan of Avon, Shakspeare." Taylor died in 1654, at a very advanced age.

Robert Benfield appears to have come late into the King's company, and to have represented, originally, but few of Shakspeare's characters. He appeared distinctly among the King's players, on the 6th of May, 1629. He bustled through several parts of no great difficulty; but he seems to have never risen above the general level of the "Harlotry Players." He lived to be one of the ten comedians who, in 1647, dedicated to Philip Earl of Pembroke and Montgomery, Beaumont and Fletcher's plays. There is no memorial, at present, found of his will, or of his death..

Richard Robinson came early enough into life and into action, to represent Shakspeare's characters in the same scenes with Heminges and Burbadge.

In 1611 he acted with them, and the King's other players, in Ben Jonson's "Cataline." Even as late as 1616, he represented female characters, long after the Puritans had expended their malignity in thundering out anathemas against such supposed profanations.

There is a story told by Mr. Steevens, that General Harrison killed Robinson during the civil wars; the general crying out with a fanatical tongue, when he gave the stroke of death,

" cursed is he that doth the work of the Lord negligently." But the fact is, which is more credible than the story, that Richard Robinson died quietly at London, in March 1647, and was buried without an anathema, in the cemetery of St. Ann's, Blackfriars.

JOHN SCHANKE was a comedian of an inferior cast, though he is ranked among those players who had the honour of representing Shakspeare's characters. He acted the *Curate* in Beaumont and Fletcher's " Scornful Lady," during the year 1616. Schanke was a writer as well as an actor; and produced a comedy, called " Schanke's Ordinary," in March 1623-4. He stood the fifth in the list of the King's players, in May 1629. He was also one of Prince Henry's company, and, it is said, died before the year 1647.

JOHN RICE has still less pretensions to fame, though he too performed some of Shakspeare's characters. He acted the part of *Pescara*, in the " Dutchess of Malfy," during the year 1623. He is supposed to have died before the year 1629.

JOHN LOWIN, who was probably born in 1576, seems first to have appeared upon the stage in Ben Jonson's "Sejanus," with Burbadge and Shakspeare, in 1603, after the accession of King James. In the subsequent year he came out with Burbadge and Slye, in the *induction* to Webster and Marston's " Malecontent." The traditions which have been handed down by Wright and Roberts, about Lowin's representa-

tion of Falstaff, Hamlet, and Henry the Eighth, cannot be true, if applied to any period preceding the accession of Charles I. More experienced actors performed Shakspeare's characters, when they were first presented to the public. He certainly played in the "Fox," of Jonson, in 1605, in the "Alchymist," during 1610, and in "Cataline," 1611. He stood second in the enumeration of the King's players, in the list of 1629, after Heminges, and before Taylor. In the sarcastic verses which were addressed to Ben Jonson, in consequence of his insolent treatment of the public, it is said,

> "Let Lowin cease, and Taylor scorn to touch
> The loathed stage; for thou hast made it such."

These two players became the chiefs of the King's company, after the secession of Cundall, and Heminges, about the year 1627. In December 1624, this whole company, with Lowin and Taylor at their head, were obliged to make an apology to Sir Henry Herbert, as Master of the Revels, for acting the play, called "The Spanish Viceroy," without a license. At a subsequent period, Lowin and Swanston were obliged to ask Sir Henry's pardon, "for their ill manners." In 1647, Lowin and Taylor stood at the head of ten players, editors of Beaumont and Fletcher's plays in folio. In 1652, those two concurred in publishing, as a trifling resource, during the miseries of the grand rebellion, "The Wild Goose Chase" of Fletcher. At a very advanced age, Lowin, for a livelihood, kept an inn at Brentford, called the Three Pigeons, where, it is said, he died, and was buried in the cemetery of St. Martin in the Fields, on the 18th of March, 1658-9.

Such were the patentees of King James; and such the associates who were adopted among the royal servants; and though they were not named in the license of 1603, yet were the original actors of Shakspeare's characters. We have seen, upon the accession of King James, *three* companies established, by collecting the discarded servants of the several noblemen. At the epoch of Shakspeare's death, there were, probably, *five* companies of players in London: viz. The King's servants, who performed at the Globe, and in the Blackfriars; the Queen's servants, who acted at the Red Bull, and became afterwards distinguished as the Children of the Revels; the Prince's servants, who played at the Curtain; the Palsgrave's servants, who exhibited at the Fortune; and the Lady Elizabeth's servants, who performed at the Cock-pit in Drury-lane.

During the same period there were seven regular play-houses, including three on Bankside; the Swan, the Rose, and the Hope; which, however, were not much frequented, and early in the reign of James, fell into disuse.

The reign of James saw the English stage advance to its full maturity, and to the greatest splendour; not indeed, in the external form*

* The external construction of our early English theatres, and the nature of their decorations, remains in some obscurity. We read that *The Globe*, though hexagonal at the outside, was supposed to be a rotunda within, and perhaps, had its name from its circular form. It might, however, have been denominated only from its sign, which was a figure of Hercules supporting the Globe. It was partly open, and partly covered with reeds. On the roof of *The Globe*, and other public theatres, a pole was erected, to which a flag was affixed. It is supposed that these flags were only displayed during the hours of exhibition (which were, at that time, in

and scenic economy of the ancient, or present theatres, but in ingenuity of fable, felicity of

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the middle of the day, or before sunset), and always taken down during Lent. In the ancient play-houses, there appears to have been a private box; of which it is not easy to ascertain the situation. It seems to have been placed at the side of the stage, towards the rear, and to have been at a lower price; in this some people sat, either from economy or singularity. The galleries, or *scaffolds*, as they are sometimes called, and that part of the house which, in private theatres, was named the pit, appears to have been at the same price, and probably in houses of reputation, such as *The Globe*, and that in *Blackfriars*, the price of admission into those parts of the theatre was *six-pence*, while in some meaner play-houses it was only a penny, in others two-pence. The prices of admission into the best *rooms*, or boxes, was, it is said, in Shakspeare's time, a shilling, though afterwards it appears to have risen to two shillings and half-a-crown. We learn that spectators were admitted on the stage, and that the critics and wits of the time usually sat there. Some were placed on the ground; others sat on stools, of which the price was either six-pence or a shilling, according, we suppose, to the commodiousness of the situation; and they were attended by pages who furnished them with pipes and tobacco, which were smoked here as well as in other parts of the house.

The stage was strewed with rushes, which we learn, was in the time of Shakspeare the usual covering of floors in England. The stage curtains opened in the middle, and were drawn backwards and forwards on an iron rod.

A doubt has been entertained, whether in our ancient theatres, there were side and other scenes. The question is involved in so much obscurity, that it is very difficult to form any decided opinion upon it. It is certain, that in the year 1605, Inigo Jones exhibited an entertainment at Oxford, in which moveable scenes were used; but he appears to have introduced several pieces of machinery in the masques at court, with which, undoubtedly, the public theatres were unacquainted.

We are induced to believe, that our ancient theatres, in general, were only furnished with curtains, and a single scene, composed of tapestry, which appears to have been sometimes ornamented with pictures; and some passages in our old dramas incline one to think, that when tragedies were performed the stage was hung with black.

In the early part at least, of Shakspeare's acquaintance with the theatre, the want of scenery seems to have been supplied

dialogue, and sublimity of style, which then animated the English dramas. Such were the happy productions of the creative genius of Shakspeare! When his influence was withdrawn, by his retirement from the theatrical world, the stage as rapidly declined, till it was totally suppressed by violence in 1648. Owing to a remarkable coincidence, or singular fatality, the stage was deprived of its principal pillars about the same period. Alexander Cooke died in 1614. Shakspeare ceased to write in 1615. Philip Henslow, the great patron of poets, and of players, died in 1616. Edward Alleyn retired, almost immediately, from the Bank-side to Dulwich. On the 13th of March, 1618-19, Richard Cowley was buried in St. Leonard's, Shoreditch. In three days, Richard Burbadge, the *Roscius* of his time, followed him to the same cemetery. Robert Armin departed before the year 1622. Nicholas Tooley died in 1623. Heminges and Cundall seceded from the stage about the same time, satiated with praise rather than with profit. There remained, nevertheless, several companies of actors, who can scarcely be traced in the obscure annals of the stage; as, when little has been done, less can be related: and the successors of the race of Shakspeare neither illuminated the scene by their brilliancy of genius, nor supported the drama by their powers of acting.

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by the simple expedient of writing the names of the different places where the scene was laid in the progress of the play, which were disposed in such a manner as to be visible to the audience.

The Stage, from Charles the First to Garrick.

IN the early part of the reign of Charles the First, theatrical diversions were continued, but masques and interludes which were performed at court under the direction of Inigo Jones, appear to have been the favourite amusement of the King. Puritanism, from a thousand concurrent causes every day increasing, in a little time overturned the constitution, and amongst their many reformations this was one—the total suppression of all plays and play-houses, 1648.

The Lord Mayor, Justices of the peace, and Sheriffs of the city of London and Westminster, and of the counties of Middlesex and Surrey, were likewise authorized and required to pull down and demolish all play-houses within their jurisdiction, and apprehend any persons convicted of acting, who were to be publicly whipt; after which, they were to be bound in a recognizance to act no more; and in case of a refusal to enter into such obligation, the parties were to be committed until they found such security. If after conviction they offended again, they were thereby declared incorrigible rogues, and to be punished and dealt with as such. It was also declared, that all money collected at play-houses should be forfeited to the poor; and a penalty of five shillings was imposed on every person who should be present at any dramatic entertainment.

Of the several actors at that time employed in the theatres, the greater part, who were not pre-

vented by age, went immediately into the army, and as might be expected, took part with their Sovereign.

Swanston was the only actor who did not distinguish himself in defence of his King, and he, it is said, seceded only from religious motives. Mohun had first a company and afterwards a majority; Hart had a troop of horse in Prince Rupert's regiment, under Sir Thomas Dallison; Burt was a cornet in the same troop, and Shatersel a quarter-master; Allen, of the Cockpit, was a major and quarter-master-general; and Robinson, who had some important commission, was killed by that Harrison, who was hanged afterwards at Charing-cross, and who surprized and surrounded Robinson with a strong party, which it was impossible for him to cope with, and butchered him after he had laid down his arms, crying out, "Cursed be he that doeth the work of the Lord negligently." Pollard was the most wealthy of the actors at that time, but he retired into the country, and died 1658, at a very great age: Taylor was in some trifling business at Richmond, where he also died very old; and Perkins and Summer, who followed some occupation together near Clerkenwell, did not linger long after their companions.

Some of the rest being younger men, saw out the troubles, and became the principal actors; immediately after the Restoration, Hart and others, notwithstanding their adversity during Cromwell's usurpation, made fortunes in the reign of Charles the Second.

The event of war was alike fatal to monarchy and the stage. After a violent and bloody contest both fell together: the King lost his life by

the hands of the executioner; the theatres were abandoned and destroyed, and the performers were either killed in the wars, worn out with old age, or dispersed in different places, fearful of assembling, lest they should subject themselves to the penalty of the law.

The fate of their royal master being determined, the surviving dependants on the drama were obliged to return to the exercise of their former profession. In the winter of the year 1649 they ventured to act some plays at the Cockpit, but were soon interrupted by the soldiers, who took them into custody in the midst of one of their performances, and committed them to prison. After this ineffectual attempt to settle at their former quarters, we hear no more of any public exhibition for some time. In this unpleasant situation the performers were obliged to draw forth the manuscripts of their contemporaries which they had in their possession, and many plays were published which might otherwise have never seen the light.

Amidst the gloom of fanaticism, and whilst the royal cause was considered as desperate, Sir William Davenant*, without molestation it is said, exhibited entertainments of declamation and

* Sir William Davenant was by many supposed to be the natural son of Shakspeare, from a story which is told, that our poet was intimate with Sir William Davenant's mother, who was a beautiful woman, and whose husband kept the Crown Tavern, Oxford, where Shakspeare annually put up, on his road to Stratford. It is said that in Davenant's face Shakspeare's features were strongly marked, till Sir William Davenant lost his nose, which gave cause to the following anecdotes: Sir William Davenant walking by Temple-bar, a fishmonger's boy in watering his fish upon the stall, besprinkled the *Laureat*; who, snuffling, loudly complained of

music, after the manner of the ancients, at the back part of Rutland-house, in Aldersgate-street, 1656: he opened his theatre with the "Siege of Rhodes," and made a representation by the art of perspective in scenes, and the story was sung in recitative music. Two years afterwards he removed to the Cockpit, Drury-lane, where he performed until the eve of the Restoration.

On the appearance of that event taking place, the retainers of the theatre then remaining, collected themselves together, and began to resume their former employment.

In the year 1659, about the time General Monk marched with his army out of Scotland towards London, Mr. Rhodes, a bookseller, who had formerly been wardrobe-keeper to the company which acted at Blackfriars, fitted up the Cockpit in Drury-lane. The actors he procured were chiefly new to the stage; and two of them, Betterton and Kynaston, had been his apprentices. About the same time the few performers who had belonged to the old companies, assembled and began to act at the Red Bull, in St. John's-street,

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the abuse. The master begged the Knight's pardon, and was going to chastise his servant for the offence: "Zounds, Sir!" cried the boy, "it is very hard I must be corrected for my cleanliness; the gentleman blew his nose upon my fish, and I was washing it off, that is all." This jest pleased Sir William so well, that he gave the boy some money; and went away highly delighted.

As Sir William Davenant was walking along the Mews, an unfortunate beggar-woman teized him for charity, with often repeating, "Heaven bless your eye-sight! God preserve your lordship's eye-sight!" "Woman!" replied Sir William, "I find no defect there." "Ah! good Sir, I wish you never may," returned the beggar, "for should your sight ever fail you, you must borrow a nose of your neighbour to hang your spectacles on."

and from the eagerness with which two patents were soon afterwards obtained from the Crown, it may be presumed that they met with a considerable share of success.

Sir William Davenant, before the civil wars broke out, had been favoured with a patent by Charles the First, and therefore his claim to a new one was warranted, as well by his former possession, as by his services and sufferings in the royal cause. The other candidate was Thomas Killegrew, Esq. a person who had rendered himself acceptable to his Sovereign as much by his vices and follies, as by his wit, or attachment to him in his distress.

The actors who had been employed by Rhodes soon afterwards were taken under the protection of Sir William Davenant; and the remains of the old companies were received by Mr. Killegrew; all of them were sworn by the Lord Chamberlain, as servants of the Crown; the former being styled the Duke of York's company, and the latter that of the King.

The King's company, after their removal from the Red Bull, performed in a new built house, situated in Gibbons's Tennis Court, near Clare-market. But this theatre not being well adapted for the use to which it was appropriated, they were obliged to erect a more convenient one in Drury-lane. This latter was finished and opened on the 8th day of April, 1662, with Beaumont and Fletcher's* comedy of the "Hu-

* The plays of Beaumont and Fletcher came into more repute in the giddy days of Charles the Second, than those of Shakspeare, owing to the obscene repartee which pervades their dramas. There is a well known anecdote, which proves that Fletcher had sometimes a hand in forming their plots as

morous Lieutenant," which was acted twelve nights successively.

From the Cockpit the Duke of York's company went to a new theatre, built in Lincoln's-inn-fields, which was opened in the spring of the year 1662, after several of their plays had been rehearsed at Apothecary's Hall. But this play-house was likewise soon discovered to be inconvenient, and Sir William Davenant found it necessary to search out a new spot, to erect one more commodious.

The female parts having been usually performed by boys, and young men of effeminate appearance, before the Restoration, Sir William Davenant, in imitation of the French, first introduced women in dramatic representation, and Mrs. Betterton is said to have been the first woman that appeared on the English stage. This alteration, however, was not made at once, for Kynaston is said to have afterwards worn petticoats with great success; and as plays then began at four o'clock in the afternoon, the ladies could go to the Ring in Hyde-park after they were over; and it was the fashion to take Kynaston in their coaches, drest in his female habit. It was in behalf of this performer that the remarkable apology was made to King Charles the Second, who waiting for the play to begin, was told that "*the Queen was not yet shaved.*"

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well as Beaumont. Having concerted the plan of a tragedy over a bottle, they settled which part of the play they should respectively take; which being perfectly adjusted, "Well," said Fletcher, "it shall be so; you manage the rest, and I'll undertake to kill the King." These words being overheard by the waiter, they were presently surrounded and made prisoners; but, their characters being well known, and their having it in their power easily to prove, that they only meditated the assassination of a theatrical monarch, the whole went off as a jest.

The two companies being now established at Drury-lane and Lincoln's-inn-fields, they each began to exert their endeavours to obtain the favour of the town. If any dependence may be placed on the judgment of those who then frequented plays, there were more excellent performers in each company, than have ever been seen together at any one time since that period.

The principal performers of the King's company were, of men, Hart, Mohun, Burt, Wintersel, Lacy, Cartwright, and Clun; to whom, after the opening of Drury-lane theatre, were added Joe Haines, Griffin, Goodman, and some others. Among the women were Mrs. Corey, Mrs. Marshall, Mrs. Knap, and afterwards Mrs. Bontel and Mrs. Eleanor Gwyn.

Of the Duke's company were Betterton, Sheppy, Kynaston, Nokes, Mosely, and Floyd, who had all performed under Rhodes; Harris, Price, Richards, and Blagden, were added by Sir W. Davenant, who also, about a year after, received Smith, Sandford, Medburn, and two others. The actresses were Mrs. Davenport, Mrs. Sanderson (who afterwards married Mr. Betterton), Mrs. Davies, and Mrs. Long; all of whom boarded in the patentee's house. Besides these, were Mrs. Gibbs, Mrs. Norris, Mrs. Holden, and Mrs. Jennings.

The success of the theatre at this period was, however, soon interrupted by national calamities. In 1665, the plague broke out in London with great violence, and in the succeeding year, the fire which destroyed the metropolis, put a stop to the further progress of stage performances. After a discontinuance of some months, both houses were again opened at Christmas, 1666. The two companies were at

first successful; but after the novelty of the several performers was worn away, and their stock of plays had been repeated until they became familiar, the Duke's company, excellent as they were allowed to be, felt their inferiority by the slender audiences they were able to draw together.

This consideration induced Sir W. Davenant to try the effects of a new theatre, built with greater magnificence than that in Lincoln's-inn; and he chose Dorset-garden, probably where the old play-house in Salisbury-court stood, as a proper place for the purpose; but before this theatre was finished he died, and on that event the management of his property therein came into the hands of his widow, Lady Davenant, Mr. Betterton, and Mr. Harris, assisted by Charles Davenant, afterwards well known as a politician and civil lawyer. This new house was opened in November 1671, notwithstanding an opposition made to it by the city of London. But the opinion of the public still inclining to the King's company, Mr. Davenant was obliged to have recourse to a new species of entertainment. He determined to call in the assistance of show and sound; he increased the splendour of his scenery, and introduced music, singing, and dancing into some of the pieces represented. Dramatic operas, with expensive decorations, soon came into fashion, and enabled the Duke's company to obtain an advantage over their competitors, which they were confessedly not entitled to by their merit.

Soon after the Duke's company began to act in their new theatre, the play-house in Drury-lane took fire in January 1671-2, and was entirely demolished. The violence of the conflagration

was so great, that between fifty and sixty adjoining houses were burnt.

The proprietors of the old house, after they had recovered the consternation into which this accident had thrown them, resolved to rebuild their theatre, with such improvements as might be suggested; and for that purpose employed Sir Christopher Wren to draw the design, and superintend the execution of it; but his employers made so many alterations in the plan, that they entirely defeated the intention of the architect, and destroyed the effect of the building. The new theatre, being finished, was opened on the 26th of March 1674. On this occasion a prologue and epilogue were delivered, both written by Mr. Dryden, in which the plainness of the scenery, and want of ornament in the house, compared with that in Dorset-garden, were particularly mentioned. The preference given to Davenant's theatre on account of its scenery and decorations, alarmed those belonging to the rival house. To stop the progress of the public taste, and to divert it towards themselves, they endeavoured to ridicule the performances which were so much followed. The person employed for this purpose was Thomas Duffet, who parodied the "Tempest," "Macbeth," and "Psyche." These efforts were however ineffectual; the Duke's theatre continued to be frequented; the victory of sound and show over sense and reason was as complete in the theatre at this period as it hath often been since. The King's theatre languished, but the great expences incurred at the other diminished their gains to such a degree, that after a few years the leaders in each discovered that it would be for their mutual advantage to unite their interests, and open but one house. Of those who

originally belonged to Killegrew's company, several had quitted the stage, some were dead, and most of those who remained began to experience the infirmities of age. These considerations induced them to listen to overtures from Davenant, Betterton, and Smith, who entered into an agreement with Hart and Kynaston, which effectually detached those performers from the King's theatre.

The junction took place in the year 1682, as recommended by the King, on which event the Duke's company quitted Dorset-garden and removed to Drury-lane. Hart performed no more, but retired on a pension, and Mohun soon afterwards died. The remainder of the troop were incorporated with the Duke's, and for the future were styled the King's company.

Though the patents were united, the profits to the proprietors and performers seem not to have been increased.

The old patentees either sold their authority to new adventurers, or relinquished all their attention to the management. On the 30th of August, 1687, Mr. Charles Davenant assigned his patent to Alexander Davenant, Esq. who, on the 24th of March, 1690, sold his interest therein to Christopher Rich, a lawyer, whose name is often to be found in the future annals of the theatre.

This gentleman, who was not possessed of abilities calculated to make the stage flourish under his administration, soon contrived to engross the whole power into his own hands: by various instances of mismanagement, he alienated the affections of the principal performers from him, and by wanton oppressions provoked them to attempt their deliverance from the tyranny he exercised over them. An association of the

actors was entered into, with Betterton at the head of it. Their complaints, by means of the Earl of Dorset, were laid before King William, and were considered of sufficient importance to engage the attention of his Majesty. The principal lawyers at that period were consulted, who argued that the grants from King Charles to Killegrew and Davenant did not preclude the reigning Prince from giving a similar authority to any person with whom he might chuse to entrust it. In consequence of this opinion, a license was granted to a select number of the players, to act in a separate theatre for themselves.

This favour being obtained, a subscription was was set on foot for building a new theatre within the walls of the Tennis-court, in Lincoln's-inn-fields, which when finished, was opened on the 30th of April, 1695, with the new comedy of "Love for Love," which was acted with great success during the remainder of the season. The inhabitants of the neighbourhood finding themselves incommoded by the concourse of coaches which the play-house drew together, had recourse to the law to remedy the inconveniences they suffered. The event of the law-suit can only be conjectured from the company's being permitted to act until their removal to the Haymarket. After one or two years success the audiences began to decline, and it was found that two rival theatres were more than the town was able to support. The old house suffered all the distresses which obstinacy and ignorance in a manager at the head of a raw, inexperienced set of actors, could produce.

While the rival theatres were contending against each other with inveterate malice, an enemy to the very toleration of dramatic entertainments appeared: this was the celebrated

Jeremy Collier, who in 1697 published a book containing a severe invective against the acting of plays, the profligacy of the performers, and the licentiousness of the poets.

Mr. Collier was opposed by Congreve, Vanbrugh, Dryden, Dennis, and others, with wit and humour, but without confuting the objections which had been started either against themselves individually or against the stage in general. The public opinion ran so much against the defenders of the theatre and in favour of their enemy, that King William considered Mr. Collier's book as a work which entitled the author of it to some lenity, in a prosecution then carrying on in consequence of errors in his political conduct. To forward the reformation of the stage, prosecutions were commenced against some of the performers for repeating profane and indecent words. Several were found guilty; and Betterton and Mrs. Bracegirdle were actually fined. These severities were not entirely thrown away. From this period may be dated the introduction of that more refined taste which hath done so much credit to the British theatre.

About this time Sir John Vanbrugh was induced to procure subscriptions for erecting a new and magnificent play-house in the Hay-market, and the sum of 3000*l.* was immediately raised, and the building began under Sir John's directions.

On this scheme being proposed, it was agreed that Mr. Betterton should assign over to Vanbrugh his license to perform, and for the future serve only as an actor, without any concern in the conduct or direction of the theatre. In the latter part of the year 1704 he performed his part of the agreement, by surrendering to Sir John Vanbrugh all his right and interest in the

license granted to him. The proprietor associated himself with Mr. Congreve, and from the joint abilities of such excellent writers, great expectations were formed. On the 9th day of April, 1705, the theatre was opened with an Italian opera, which did not meet with the success expected from it. The failure of their first hope obliged the principal manager to exert himself; and he accordingly, with that happy facility which accompanied him in writing, immediately produced no less than four new pieces. The edifice was a vast triumphal piece of architecture, wholly unfit for every purpose of convenience; the vast columns, the gilded cornices, and lofty roofs availed very little, when scarce one word in ten could be distinctly heard.

To these disadvantages the situation might be added; it had not at that time the benefit of a large city, and was too remote from the then frequenters of the theatres, to be much attended by them. All these circumstances uniting together, afforded so little prospect of profit or success, that in a few months Mr. Congreve gave up his share and interest wholly to Sir John Vanbrugh, who at the end of the second season offered it to Mr. Owen Swiney, a mere adventurer without property, who had been employed by Mr. Rich as under-manager, and who, with the concurrence of his principal, agreed for it at the rate of five pounds for every acting day, and not to exceed 700*l.* in the year. The new manager entered upon his undertaking in the latter part of the year 1706, and at the end of the first season found that he had considerably improved his fortune. From the time that Mr. Rich got possession of Drury-lane theatre, he had paid no regard to the property of any of the parties who had joint interests with him, but

proceeded as though he was sole proprietor of it. Whatever he received he kept to himself, without accounting to any of his partners; and he had continued this mode of conduct so long, that those who had any claims on the theatre abandoned them, in despair of ever receiving any advantage from them. The concerns of the playhouse were thought of so little worth, that about this time Sir Thomas Skipwith, who, Cibber says, had an equal right with Rich, in a frolic, made a present of his share to Colonel Brett, a gentleman of fortune, who soon after forced himself into the management, much against the inclination of his partner. The ill effect of two play-houses being open at once, in point of profit, appeared so evident to Mr. Brett, that the first object to which he dedicated his attention was a re-union of the two companies; and, through the interposition of the Lord Chamberlain, he effected it in the year 1708. It was then resolved that the theatre in the Hay-market should be appropriated to Italian operas, and that in Drury-lane to plays. The one was given to Swiney, and the other continued with Rich and Brett; the latter of whom conducting the business of it in a different manner from what it had heretofore been, brought it once more into so good a state, that Sir Thomas Skipwith repented of his generosity, and applied to the court of chancery to have the property he had given away restored to him. Colonel Brett, offended at this treatment, relinquished his claim; and Mr. Rich again possessed him of all the powers of the patent.

Instead of being warned by the experience of past times, to avoid the difficulties which a tyrannical and oppressive behaviour to the performers had created, the acting manager resumed

his former conduct, without fearing or apprehending any resistance to his measures. An application to the Lord Chamberlain was the consequence, and that officer, who was supposed to possess both an absolute and unlimited authority over the stage, agreed to permit as many of the actors as chose to engage with Swiney, to desert from Drury-lane, and act at the Hay-market. A private treaty was accordingly entered into; and Wilkes, Dogget, and Cibber, were proposed to be managers and joint sharers with Swiney in conducting the theatre, which for the future was to be used both as a play-house and opera-house. After all the preliminaries were settled the Lord Chamberlain issued an order, dated 7th of June, 1709, forbidding the patentees to perform any longer, on which occasion the house was shut up. The deserters immediately began to alter the Hay-market theatre, in order to obviate the inconveniences of its original construction, and make it fit for the representation of dramatic performances. They began to act in the winter of the year 1709; and their audiences so much exceeded their expectations, that they would have had every reason to be content with the change which had happened, if the expences of the operas (which this season began to decline), had not greatly diminished their profits. On the whole, however, they appear to have received more than they had done at Drury-lane, and therefore were not dissatisfied with their emancipation from the authority of their former governor.

The power of the Chamberlain had always been implicitly acknowledged; those, therefore, who had any concern in the interdicted theatre, patiently submitted to the prohibition, and had

recourse only to supplications in order to procure a revocation of the silencing order. As it was put in execution so late in the season, no immediate detriment ensued; and it was generally expected that, as the time of acting approached in the following winter, the proprietors would be permitted to open their house. The summer was taken up in petitions to the Chamberlain, and appeals to the Queen's justice and humanity, both from the patentees and players. The applications, however, were not crowned with success; the order was still continued in force, and at the beginning of the season one theatre only was permitted to open.

As soon as it appeared with certainty that the old manager would not be able to obtain a recall of the order for silencing the patent, one who had some property in the house, and who joined in all the applications to be relieved against the Chamberlain's mandate, determined to avail himself of his interest at Court, and profit by the distress of his partners. This was William Collier, Esq. a lawyer of an enterprising head and a jovial heart. He was a member of parliament, and by his convivial qualities had become a favourite with the great men then in power, and was often admitted to mingle with them in those detached hours of life, when business gave way to pleasure. This gentleman applied for and obtained a license to take the management of the company left at Drury-lane. The late patentee still continued in the theatre, though the power of using it was not to be obtained without compulsion. Mr. Collier therefore procured a lease of the house from the landlords, and armed with this authority, took the advantage of a rejoicing night, the 22d of November,

when, with a hired rabble, he broke into the premises, and turned the former owner out of possession.

Here ended the power of Mr. Rich over the theatres: after his expulsion from Drury-lane he employed the remainder of his life in rebuilding the play-house in Lincoln's-inn-fields, which was opened about six weeks after his death by his son, in the year 1714, with the comedy of "The Recruiting Officer." Both this theatre and its manager will be mentioned hereafter.

The scheme which Mr. Collier had engaged in did not prosper according to his wishes; the profits of the season were very small, and by no means a compensation for the trouble, risk, and expence, which he had been at in seating himself on the theatrical throne. The joint sharers at the Hay-market had acquired both fame and money; he therefore meditated an exchange of theatres with them, and by again employing his influence at court, soon effected it. By the agreement which was then entered into between the rival managers, the sole license for acting plays was vested in Swiney and his partners; and the performance of operas was to be confined to the Hay-market, under the direction of Collier.

The authority which this gentleman had now obtained in the Opera-house, he immediately farmed to Aaron Hill, Esq. for 600*l.* per annum; but before the season expired, he resumed the management into his own hands. The flourishing state of Drury-lane had attracted his notice and envy: he grew again dissatisfied with his station, and proposed once more to return to the stage which he had abandoned. The same power which had hitherto supported him

in his caprices, still continued to favour him. Swiney was obliged to return to the Hay-market, and Collier, Wilkes, Dogget, and Cibber remained at Drury-lane, where from this period the abilities, industry, and integrity of the managers brought their theatre into so much reputation, that it became to them the source of independence during the rest of their lives. On the contrary, at the end of the first season, Swiney was ruined at the Hay-market, and obliged to banish himself from the kingdom.

As soon as the new regulations were settled, Collier rendered his share a sinecure, and agreed to accept a certain sum annually in lieu of all claims. In 1712 the tragedy of "Cato" was acted, wherein Mr. Booth acquired so much reputation, that he was encouraged to solicit for a share in the management of the theatre, and was gratified in it during the succeeding year. On his introduction, Dogget, in disgust, retired from the management, to which he never afterwards returned.

In the year 1714 Queen Anne died; and amongst the changes which that event brought about, the management of Drury-lane theatre was not too inconsiderable to attract the notice of the court.

At the desire of the acting managers, Sir Richard Steele procured his name to be inserted instead of Collier's, in a new license, jointly with them; and this connexion lasted many years equally to the advantage of all parties. In this year the prohibition which the patent had been long under was removed, and Lincoln's-inn-fields theatre opened under the direction of the late Mr. John Rich.

No sooner were dramatic performances per-

mitted at two theatres, than the manager of the weaker company was obliged to have recourse to foreign aid, and to oppose his antagonists with other weapons than the merits of his actors, or the excellence of the pieces represented by them.

The performers who were under Mr. Rich's direction were so much inferior to those at Drury-lane, that the latter carried away all the applause and favour of the town. In this distress the genius of the new manager suggested to him a species of entertainment which hath always been considered as contemptible, but which at the same time hath been followed and even encouraged. Pantomimes were now brought forward; and, as sound and show had in the last century obtained a victory over sense and reason, the same event would have again followed the company of Drury-lane, had they not, from the experience of past times, thought it advisable to adopt the same measures. The fertility of Mr. Rich's invention in these exotic entertainments, and the excellence of his own performance in them, must be ever acknowledged. By means of these only, he kept the managers of the other house at all times from relaxing their diligence, and, to the disgrace of public taste, frequently obtained more money by such ridiculous, and paltry performances, than all the sterling merit of the rival theatre was able to acquire. The business of the stage was carried on successfully, and without interruption, until about the year 1720, when on a disgust which the Duke of Newcastle, then Lord Chamberlain, had taken to Mr. Cibber, that gentleman was for some time forbidden to perform; and soon after a difference arising between the same

nobleman and Sir Richard Steele, the power which had been often exercised by the persons who had held his Grace's office, was exerted, and an order of silence was enforced against the managers. On this occasion a controversy succeeded; but how long the prohibition lasted, or in what manner the difference was adjusted, no where appears.

In this year, 1720, a new play-house was erected in the Hay-market, by one Mr. Potter, a carpenter.

It was not built for any particular person or company, but seems to have been intended as a mere speculation by the architect, who relied on its being occasionally hired for dramatic exhibitions.

The harmony which had subsisted for many years between Sir Richard Steele and his partners, was soon afterwards interrupted, and the affairs of the theatre became again the object of a chancery ligitation, which in 1726 was determined in favour of the acting proprietors by a decree of Sir Joseph Jekyll, then Master of the Rolls. The breach, however, which this dispute had made, would perhaps never have been healed, had Sir Richard been able to have resumed his share of the management. His faculties at this time began to decline; he soon afterwards retired into Wales, where he died on the 1st of September, 1729.

As the powers of the patent granted to him terminated at the end of three years after his death, the remaining managers solicited and obtained a renewal of the authority for twenty-one years, commencing on the 1st September, 1732; but the prosperous course of their affairs was doomed about this time to be, first checked,

and afterwards put an end to, by the illness and deaths of the principal persons concerned in the theatre. Booth was rendered incapable of performing for several years before he died. On the 23d of October, 1730, the stage suffered an irreparable loss by the death of Mrs. Oldfield; and about the same time Mrs. Porter was prevented from acting by the misfortune of a dislocated limb. To complete the whole, Wilkes died in September 1731; and Cibber, disliking his new partners, grew weary of his share, and took the earliest opportunity of parting with it.

The number of theatres in London was this year (1729) increased by the addition of one in Goodman's-fields, which met with great opposition from many respectable merchants and grave citizens, who apprehended much mischief from the introduction of this kind of diversion so near to their own habitations. Some of the clergy also took alarm, and preached with vehemence against it. Mr. Odell, however, the proprietor, was not deterred from pursuing his design; he completed the building, and having collected a company, began to perform in it.

It is asserted, that for some time he got not less than one hundred pounds a week by this undertaking; but the clamour against it continuing, he was obliged to abandon the further prosecution of his scheme, by which means he sustained a considerable loss. It was afterwards revived by Mr. Giffard, with some degree of success.

The patent for Drury-lane being renewed, Mr. Booth, who found his disorder increase, began to think it was time to dispose of his share and interest in the theatre. The person upon whom he fixed for a purchaser, was John Highmore, Esq. a gentleman of fortune, who

unhappily had contracted an attachment for the stage, from having performed the part of *Lothario* one night for a wager. A treaty between them was set on foot soon after Mr. Wilkes's death, and was concluded by Mr. Highmore's agreeing to purchase one half of Mr. Booth's share, with the whole of his power in the management, for the sum of two thousand five hundred pounds. Before his admission, Mrs. Wilkes had deputed Mr. Ellis to attend to the conduct of the theatre in her behalf. The introduction of two people into the management, who were totally unqualified either by their abilities or experience for the offices they were to fill, gave offence to Mr. Cibber; he, therefore, to avoid being troubled with the importance of the one, or the ignorance of the other of his brethren, authorized his son Theophilus to act for him as far as his interest was concerned. The first season was ended with some profit to the patentees; but Mr. Highmore being hurt by the impertinence of young Cibber, determined to get rid of his interference, and purchased the father's share for the sum of three thousand guineas.

This second purchase by Mr. Highmore was made at the beginning of the season of 1733, about the same time that Mrs. Booth sold her husband's remaining share to Mr. Giffard. Mr. Highmore's connexion with the theatre began now to be attended with alarming consequences to him; two weeks had hardly passed before the principal actors, spirited up by young Cibber, determined to revolt from the patentees, and set up for themselves. The house called the Little Theatre in the Hay-market was then unoccupied; they therefore agreed to rent it of the

proprietor, and after making the necessary alterations, opened it with the comedy of "Love for Love," to an elegant and crowded audience.

The patentees also, though weakened by the desertion of their best performers, began to act at the usual time. To supply the places of those who had left their service, they were obliged to have recourse to such assistance as the country companies would afford. With all the help they could obtain, their performances were so much inferior to those exhibited at the Hay-market, that a constant loss was sustained until the end of the season. Mr. Highmore in the mean time buoyed himself with hopes of obtaining redress, first from the Chamberlain, and afterwards by putting the laws concerning vagrants in force against the delinquent players. In both these expectations he found himself diasppointed. The losses fell so heavy upon him, that he was under the necessity of giving up the contention, in order to secure a small part of the property he had imprudently risked in this unfortunate undertaking. The person who succeeded to the patent of Drury-lane play-house was Charles Fleetwood, a gentleman who at one period of his life had possessed a very large fortune, of which at this time a small portion only remained. He purchased not only the share belonging to Mr. Highmore, but those of all the other partners; and so little value was then set upon the theatre, that the whole sum which he advanced for it, hardly more than exceeded the half of what Mr. Highmore had before paid.

The revolting actors were by this time become dissatisfied with their situations. A treaty was therefore opened and soon concluded, for heir return to Dury-lane. Although dramatic

entertainments were at this time supported by the abilities of many actors of extraordinary merit, and the characters of those excellent performers who had lately been lost to Drury-lane were very ill supplied, yet this period seems to have been particularly marked by a spirit of enterprise which prevailed in theatrical affairs. The ill fortune of Mr. Odell at Goodman's-fields had not extinguished the expectations of another schemer, who solicited and obtained a subscription for building a magnificent playhouse in that part of the town; and in spite of all opposition it was completed and opened on the 2d of October, 1732, with the play of King Henry the Fourth. Mr. Giffard the new proprietor, however, did not remain long there. In 1733 the house in Covent-garden was finished, and Mr. Rich's company immediately removed thither, which occasioned the old building in Lincoln's-inn-fields to be deserted. Mr. Giffard was then advised, that it would be more for his advantage to quit Goodman's-fields, and take the vacant edifice. He accordingly agreed for it in 1735, and acted there during the two ensuing seasons.

Soon afterwards, though at a time when so many theatres were employed to divert the public, and when none of them were in a flourishing state, the imprudence and extravagances of a gentleman, who possessed genius, wit, and humour in a high degree, obliged him to strike out a new species of entertainment, which in the end produced an extraordinary change in the constitution of the dramatic system. To extricate himself out of difficulties in which he was involved, and probably to revenge some indignities which had been thrown upon him by the

people in power, that admirable painter and accurate observer of life, the late Henry Fielding, determined to amuse the town at the expence of some persons of high rank, and of great influence in the political world. For this purpose he got together a company of performers, who exhibited at the theatre in the Hay-market, under the whimsical title of the Great Mogul's Company of Comedians. The piece he represented was "Pasquin," which was acted to crowded audiences for fifty successive nights. Encouraged by the favourable reception this performance met with, he determined to continue at the same place the next season, when he produced several new plays, some of which were applauded, and the rest condemned. As soon as the novelty of the design was over, a visible difference appeared between the audiences of the two years. The company which, as the play-bills said, dropped from the clouds, were disbanded; and the manager not having attended to the voice of economy in his prosperity, was left no richer, nor more independent, than when he first engaged in the project.

The severity of Mr. Fielding's satire in these pieces had galled the minister to that degree, that the impression was not erased from his mind when the cause of it had lost all effect.

He meditated therefore a severe revenge on the stage, and determined to prevent any attack of the like kind for the future. In the execution of this plan he steadily persisted; and at last had the satisfaction of seeing the enemy, which had given him so much uneasiness, effectually restrained from any power of annoying him or the public theatres. An act of parliament passed in the year 1737, which forbad the re-

presentation of any performance not previously licensed by the Lord Chamberlain, or in any place, except the city of Westminster and the liberties thereof, or where the royal family should at any time reside. It also took from the crown the power of licensing any more theatres, and inflicted heavy penalties on those who should hereafter perform in defiance of the regulations in the statute. This unpopular act did not pass without opposition. It called forth the eloquence of Lord Chesterfield, in a speech wherein all the arguments in favour of this obnoxious law were answered, the dangers which might ensue from it were pointed out, and the little necessity for such hostilities against the stage clearly demonstrated.

It also excited an alarm in the people at large, as tending to introduce restraints on the liberty of the press.

Many pamphlets were published against the principle of the act; and it was combated in every shape in which wit, ridicule, or argument could oppose it. All these, however, availed nothing; the minister had resolved, and the parliament was too compliant to slight a bill which came recommended from so powerful a quarter; it therefore passed into a law, and freed all future ministers from any apprehensions of mischief from the wit or malice of dramatic writers.

By this unpopular act of parliament the new theatre in Goodman's-fields was effectually destroyed; the Little Theatre in the Hay-market was also shut up. But be it observed, that by shutting up these two theatres, many of our stage heroes were deprived of bread. At this time a company of French performers opened the Hay-market theatre, and put at the top of

their advertisements the words, "By Authority;" which could not have been attempted at a more improper period. Mr. Victor, who was present on the night of the disturbance, gives the following account of it:—"People went early to the theatre, as a crowded house was certain. I was there in the centre of the pit, where I soon perceived that we were visited by two Westminster Justices, Deveil and Manning. The leaders that had the conduct of the opposition were known to be there, one of whom called aloud for the song in praise of English Roast Beef, which was accordingly sung in the gallery by a person prepared for that purpose; and the whole house, besides joining in the chorus, saluted the close with three huzzas! This, Justice Deveil was pleased to say, was a riot; upon which disputes commenced directly, which were carried on with some degree of decency on both sides.

"The Justice at first informed us, that he was come there as a magistrate to maintain the King's authority; that Colonel Pulteney, with a full company of the Guards, was without, to support him in the execution of his office; that it was the King's command the play should be acted; that the obstructing it was opposing the King's authority, and if that was done, he must read the proclamation, after which all offenders would be secured directly by the guards in waiting. To all these most arbitrary threatenings, and this abuse of His Majesty's name, the reply was to the following effect: That the audience had a legal right to shew their dislike to any play or actor; that the judicature of the pit had been acknowledged and acquiesced in time immemorial; and as the present set of actors

were to take their fate from the public, they were free to receive them as they pleased.

" By this time the hour of six drew near. The French and Spanish Ambassadors, with their ladies, the late Lord and Lady Gage, and Sir Thomas Robinson, a Commissioner of the Excise, all appeared in the stage-box together. At that instant the curtain drew up, and discovered the actors standing between two files of grenadiers, with their bayonets fixed, and resting on their fire-locks. At this the whole pit rose, and unanimously turned to the justices, who sat in the middle of it, to demand the reason of such arbitrary proceedings. The Justices either knew nothing of the soldiers being placed there, or thought it safest to declare so. At that declaration they demanded of Justice Deveil (who had owned himself the commanding officer in the affair) to order them off the stage; he did so immediately, and they disappeared. Then began the serenade—not only cat-calls, but all the various portable instruments that could make a disagreeable noise, were brought upon this occasion, and were continually tuning in all parts of the house; and as an attempt at speaking was ridiculous, the actors retired, and they opened with a grand dance of twelve men and twelve women; but even that was prepared for, and they were directly saluted with a bushel or two of pease, which made their capering very unsafe. After this they attempted to open the comedy; but had the actor the voice of thunder, it would have been lost in the confused strains from a thousand various instruments. Here, at the waving Deveil's hat, all were silent, and (standing up on his seat) he made a proposal to the house to this effect: That if they persisted in the op-

position, he must read the proclamation; that if they would permit the play to go on, and to be acted through that night, he would promise, on his honour, to lay their dislikes and resentments before the King, and he doubted not but a speedy end would be put to their acting. The answer to this proposal was very short and very expressive:—*No treaties! No treaties!* At this the Justice called for candles to read the proclamation, and ordered the guards to be in readiness: but a gentleman seized Mr. Deveil's hand, stretched out for the candle, begged of him to consider what he was going to do, for his own sake, for ours, for the King's! That he saw the unanimous resolution of the house; and that the appearance of soldiers in the pit would throw us all into a tumult, and must end with the lives of many. This earnest remonstrance made the Justice turn pale and passive. At this pause, the actors made a second attempt to go on, and the uproar revived, which continuing some time, the ambassadors and their ladies left their box, which occasioned an universal huzza from the whole house; and after calling some time for the curtain, down it fell."

The interest the audience took on this occasion to protect the talents of their countrymen, must ever stand on record as an honour to the independent spirit of a British people.

The Stage, continued, from Garrick to the present time, 1806.

THE year 1741 was rendered remarkable in the theatrical world by the appearance of an actor, whose genius seemed intended to adorn, and whose abilities were destined to support the stage. This was the late Mr. Garrick, who after experiencing some slights from the managers of Drury-lane and Covent-Garden, determined to make trial of his theatrical qualifications at the play-house in Goodman's-fields, under the direction of Mr. Giffard, who was at that time permitted to perform there without molestation. The part he chose for his first appearance was that of Richard the Third, in which he displayed so clear a conception of the character, such power of execution, and a union of talents so varied, extensive, and unexpected, as soon fixed his reputation as the first actor of his own or any former time.

His fame spread through every part of the town with the greatest rapidity, and Goodman's-fields theatre, which had been confined to the inhabitants of the city, became the resort of the polite, and was honoured with the notice of all ranks and orders of people.

At Goodman's-fields Mr. Garrick remained but one season; after which he removed to

Drury-lane, where he continued to increase his reputation, and by a prudent attention to the dictates of frugality and discretion, acquired a character which pointed him out as a proper person to succeed to the management of the theatre a few years after, and a fortune which enabled him to accomplish that point when the opportunity afforded.

The affairs of Drury-lane theatre suffered all the mischiefs which could arise from the imprudence or inability of the manager Fleetwood. That gentleman had embarrassed his domestic concerns by almost every species of misconduct. He was one of those happy prodigies in life which people gaze at but cannot understand, who without a visible sixpence of his own, continued to lavish away thousands, bustled on with Drury-lane for more than ten years, during all which time the theatre continued in great distress, and laboured under every inconvenience; but what renders the circumstance so extraordinary as to be scarcely credible is, that while authors, actors*, dancers, nay carpenters, scene-shifters, dressers, fire-lighters, and the whole theatrical train, scarcely gleaned from the profits money sufficient to sustain existence, their profligate

* The old story is very well known about Wood the Treasurer. One Sunday morning when the actors were kicking their heels at the door of the Treasury, where they had attended in vain on the same day for many weeks, one of their companions came out with a discontented countenance. "Well," said another, "I suppose there is no cole to be had this morning." "Not a doit," says the first. "Well then," said one of them dryly, "if there is no *cole*, we must burn *Wood*."—A gentleman speaking of Fleetwood, very highly extolled his ingenuity, and compared him to Moses, who kept so many people starving in the wilderness, and yet contented. "I grant you," said another, "he has the ingenuity of Moses, —'tis a pity he has not his honesty; for, when the manna came, Moses liberally gave his companions their full share."

manager was figuring away, and enjoying every luxury in the company of some of the first people in the kingdom.

Fleetwood at last found himself involved in such difficulties, that there remained no other means of extricating himself from them but abandoning his country and retiring abroad.

About the year 1745 the whole of his property in the theatre was either mortgaged or sold; and the patent, which had been assigned to some creditors, was advertised to be disposed of by public auction.

Two bankers became the purchasers, and they received into the management the late Mr. Lacey, to whom the conduct of the theatre was relinquished.

The calamities of the times affected the credit of many persons at this juncture; and amongst the rest, the new managers, who found themselves obliged to stop payment. Their misfortunes occasioned the patent again to become the object of a sale. It was offered to several persons, but few appeared to have courage enough to venture upon it, even at the very low price then asked. At length it was proposed by Mr. Lacey, that he and Mr. Garrick should become joint purchasers. The offer was accepted. All the preliminaries were in a short time settled, and in the year 1747, the house was opened with a prologue written by Dr. Johnson, and spoken by Mr. Garrick.

From this period may be dated the flourishing state of the theatre. The new partners were furnished with abilities to make their purchase advantageous to themselves, and useful to the public. Mr. Garrick's admirable performances insured them great audiences; and the industry

and attention of Mr. Lacey were employed in rendering the house convenient for the public. They both exerted their endeavours to acquire the favour of the town; and the preference which was given to them over their rivals at the other theatre, sufficiently proved the superior estimation in which they were held.

The close of the season 1755 is rendered famous in the history of Garrick's management, on account of the *Chinese Festival**, which he

* That the public of the present day may judge on how grand and extensive a scale this spectacle was got up, we subjoin the following authentic bill of fare for the evening:

By His Majesty's Command.

THEATRE-ROYAL, DRURY-LANE.

This present Saturday, being the 8th of November, 1755, will be presented a Comedy, called

THE FAIR QUAKER OF DEAL.

To which will be added, a new grand Entertainment of Dancing, called

THE CHINESE FESTIVAL,

Composed by Mr. Noverre.

The Characters by
Monsieur Delaistre,

Sig. Baletti,	Mr. Lauchery,
Mr. Noverre, jun.	Mons. Le Clerc,
Mr. Dinnison,	Mr. Harrison,
Mons. St. Leger,	Mr. Granier,
Mr. Shawforth,	Mr. Hurst,
Mr. Mathews,	Mons. Sarney,
Mons. Pochee,	Mr. Walker,
Mrs. Vernon,	Miss Noverre,
Mr. Morris,	Mr. Walker,
Mr. Booker,	Sig. Pietro,
Mr. Sturt,	Mrs. Addison,
Mr. Atkins,	Mrs. Noverre,
Mr. Ackman,	Mrs. Gibbons,
Madame Charon,	Madame Nonend,
Madame Nousselet,	Mrs. Phillips,
Mrs. Preston,	Mrs. Lawson,
Little Pietro,	Miss Noverre,
Master Simpson,	Miss Bride,

brought out and advertised by "His Majesty's Command."

This superb exhibition, which was (owing to the royal presence) *mere*[illegible]*d* on the first night, was repeated [illegible]dnesday the 12th, with violent contentions on the part of its supporters and of its opposers; but being advertised for the Tuesday following, November 18th, the riot was on that evening so great, that the house had nearly fallen a sacrifice to the fury of the people, who had objected to the introduction of so many foreigners on the English stage. The play was "Essex," which character was performed by Mr. Murphy. After the tragedy, the opposition began: the nobility went even so far as to draw their swords in favour of the piece; but all would not do: it was necessary, after much mischief and damage, to lay it aside. Mr. Garrick some few nights after appearing in the part of *Archer*, was called on to ask pardon of the opposition party; but he firmly represented to them the injury his property had suffered; and that, so far from asking pardon, he assured them (after acknowledging all favours received) that "unless he was that night permitted to perform his duty to the best of his abilities, he was

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Master Pope,	Miss Popling,
Master Blagden,	Miss Simpson,
Master Hurst,	Miss Heath,
Master Spilsbury,	Mr. Clough,
Mr. Scrace,	Mr. Allen,
Mr. Ackman,	Mr. Gray,
Mr. Jefferson,	Mrs. Bradshaw,
Mr. Burton,	Mrs. Hippisley,
Mr. Mace,	Mrs. Mathews,
Mr. Vaughan,	Mrs. Simson, and
Mr. Champness,	Miss Mills.
Mr. Bulbrick,	

With new music, scenes, machines, habits, and other decorations.

above want, superior to insult, and would never —never appear upon the stage again!"—This address at once astonished and convinced the audience, who, after a pause truly critical, burst into a shout of applause, which did justice to Mr. Garrick and to their own feelings.

In the course of twenty-four years, however, Garrick found that his powers were not so attractive as they had been, and that the people were no longer Garrick mad.

He performed to empty benches, notwithstanding the last season before he left England in 1763, he personated *Scrub*, the *Ghost* in Hamlet, and a great variety of other characters in which he had never before appeared, and this very naturally made him so sick, that he retired to Italy, that the public might feel his loss; which they did most completely, by the subsequent management of his partner.

After an absence of two years, Garrick returned to the management of Drury-lane in the year 1765, and no object of the greatest national importance could engross more attention: the royal family graced his first appearance, which was in the character of *Benedick*, in Much Ado About Nothing.

Mr. Garrick prepared an address to the audience, which he delivered previous to the play. When he came upon the stage he was welcomed with three loud plaudits, each finishing with a huzza.

As soon as this unprecedented applause had a little subsided, he used every art of which he was so completely master, to lull the tumult into profound silence; and, just as all was hushed as death, and anxious expectation sat on every face, old Cervetto, who was better known by

the name of *Nosey*, anticipated the very first line of the address by —aw— a tremendous yawn!

A convulsion of laughter ensued, and it was some minutes before the wished for silence could be again restored. That, however, obtained, Garrick delivered his address in that happy, irresistible manner in which he was always sure to captivate his audience; and retired with applause such as was never better given or better deserved.

But the matter did not rest here. The moment he came off the stage, he flew like lightning to the music-room, where, collaring the astonished *Nosey*, he began to abuse him pretty vociferously. "Wha—why—you old scoundrel —you must be the most infernal—"

At length poor Cervetto—"Oh! Mr. Garrick! vat is the matter—vat I haf do—Oh God vat it is—"

"The matter! why you old d——d bass viol —just at the—a—very moment I had played with the audience—tickled them like a trout, and brought them to the most accommodating silence—so pat to my purpose—so perfect—that it was, as one may say, a companion for Milton's visible darkness—"

"Indeed, Mr. Garrick, it vas no darkness."

"Darkness! stupid fool—but how should a man of my reading make himself understood by —a— answer me, was not the whole house, pit, box, and gallery very still?"

"Yes, Sir, indeed—still as mouse."

"Well then, just at that very moment did you not, with your damned jaws extended wide enough to swallow a sixpenny loaf—yaw? Oh I wish you had never shut your damned jaws again!"

"Sare Mr. Garrick, only if you please hear

me von word. It is alvay the vay—it is, indeed, Mr. Garrick, and alvay the vay I go when I haf the greatest *rapture*, Mr. Garrick."

The little great man's anger instantly cooled. The cunning readiness of this Italian flattery was exactly contrary to the last line of an epigram—"the honey was tasted and the sting forgot"—and it not only procured *Nosey's* pardon, but forced a declaration from his patron, that he ought to be forgiven for the wit of the offence.

Having entered on his stage duty with renovated vigour, materials of course flocked in upon him from every quarter, and he even began to have a better choice of new plays than he had been in possession of since he had become manager*. With these advantages, seconded by the exertions of his company, who were glad enough to welcome his return, that something like regularity might be restored, he set himself actively forward, and saw each department con-

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* Lacey, in this business, played off a stroke of policy which his partner, with all his wariness, had not foreseen. As soon as he had given the matter breathing time, Garrick represented to Lacey the prodigious success he had met with, and that the public would not be satisfied unless they saw him twice a week at least. "Well, and what then?" said Lacey. "Hey, what then? Why then, what do you mean to allow me for the advantages the concern will reap, in addition to those derived from my return to the management, by acting?"—"Why (said Lacey), I have been thinking of this David, and I won't allow a halfpenny. Play, and gratify your vanity, or let it alone, and let the theatre take its chance. If you play, we shall have broken legs and arms, and cries of murder, to amuse us two evenings in the week; and on the other four evenings there will be nobody in the house. If the common business goes on, the receipts will be less, but they will be regular, and the average every Saturday will be pretty nearly the same."—Garrick, totally unprepared for this thrust, did however all in his power to parry it, but Lacey remained inflexible; and if Garrick's assertions are to be credited, he never had any stated emoluments.

ducted with every possible propriety and decorum.

In 1769 Mr. Garrick projected a jubilee in honour of Shakspeare, in consequence of the following circumstance. A clergyman had purchased some property in and about the town of Stratford-upon-Avon, and with it the house which was Shakspeare's: in the garden of this house there was a remarkable mulberry-tree, which the inhabitants looked upon with veneration, as it was planted by Shakspeare's own hand. The clergyman finding that the tree overshadowed too much of the house, had it cut down. The alarm of this horrid deed soon spread through the town, and a general fury seized the inhabitants, who were determined on vengeance: they surrounded the house—reviewed with tears the fallen tree, and vowed to sacrifice the offender to the immortal memory of the Planter! In short, such a spirit was on foot, that the clergyman, after consulting with his friends, and skulking from place to place, was persuaded to quit the town, where he never would have been permitted to abide in peace, and where all the inhabitants have most religiously resolved never to suffer any one of the same name to dwell amongst them.

The *Mulberry Tree* was instantly bought, and the purchaser, who was a carpenter, retailed and cut it out into various relicks of stand-dishes, tea-chests, inkhorns, tobacco stoppers, &c. &c. The Corporation of Stratford secured some of the best part of it: and among other fancies to which this sacred tree gave rise, the most remarkable was the following letter, written by their steward to Mr. Garrick, which began

to lay the foundation of the celebrated Shakspeare Jubilee*.

This pleasing honour, so judiciously conferred, wrought so powerfully on the mind of this inspired actor, that he soon formed a scheme for a Jubilee at Stratford, which (when known) engaged the attention of all that part of the kingdom that lay within one hundred miles of the place of action; and at the last play performed at the theatre-royal that season, for the benefit of the Fund for Decayed Actors, Mr. Garrick closed it with the following address to the audience, by way of invitation to the Jubilee.

After taking leave of the audience, and saying at the end of the epilogue—next year we come again,

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* *An Extract of the Steward's Letter to Mr. Garrick.*

"Sir,

"The Corporation of Stratford, ever desirous of expressing their gratitude to all who do honour and justice to the memory of Shakspeare, and highly sensible that no person, in any age, hath excelled you therein, would think themselves much honoured if you would become one of their body: though this borough doth not now send members to parliament, perhaps the inhabitants may not be less virtuous; and to render the freedom of this place the more acceptable to you, the Corporation propose to send it in a box made of that very *mulberry tree* planted by Shakspeare's own hand. The story of that valuable relick is too long to be here inserted, but the gentleman who is so obliging as to convey this to you, will acquaint you therewith. As also, that the Corporation would be happy in receiving from your hands, some statue, bust, or picture of Shakspeare, to be placed within their new Town-hall. They would be equally pleased to have some picture of yourself, that the memory of both may be perpetuated together in that place which gave him birth, and where he still lives in the mind of every inhabitant."

"I am, Sir,

"L. S."

[bowing to the audience,
My eyes till then, no sights like this will see,
Unless we meet at Shakspeare's Jubilee!
On Avon's banks, where flowers eternal blow!
Like its full stream our gratitude shall flow!
There let us revel, shew our fond regard—
On that lov'd spot first breath'd our matchless Bard;
To him all honour, gratitude is due,
To him we owe our all—to him, and you.

When the plan was formed, a great booth was erected, which was called "Shakspeare's Hall, or the Amphitheatre." It was an elegant room of the shape, but not so large, as the Rotunda at Ranelagh, supported by a colonade of the Corinthian order, distant about ten feet from the sides, and having a chandelier of eight hundred lights hanging from the centre of the roof.

The month fixed for the Jubilee was August; yet so unfavourable was the weather, that the rain, for two successive days which were assigned for this festival, prevented an intended pageant or procession of Shakspeare's characters, on which much pains and expence had been bestowed. The other entertainments were, a Masqued Ball, the oratorio of Judith, an Ode on the occasion from the pen of Mr. Garrick himself, of which the parts usually sung in recitative were spoken by him, with all the energy and force which his enthusiastic love of the illustrious Poet might be supposed to admit or inspire; so that what has been frequently found insipid and tiresome in things of this kind, became the principal part of the entertainment. The great merit of this Ode was its being adapted to the time, to the occasion, and to the speaker.

The carrying the Jubilee down to Stratford served to heighten the curiosity of the London

audience; at the same time it secured their sanction and reception of it the winter following.

The manager of Covent-garden, however, in his piece called "Man and Wife," forestalled the pageant; but in 1770 the original and true Jubilee carried all before it at Drury-lane, and the run was beyond any thing at that time recorded in the annals of the theatre.

The music on this occasion was composed by Mr. Dibdin.

Towards the close of the season 1776, Mr. Garrick sold his entire theatrical concerns to Dr. Ford, Messrs. Ewart, Sheridan, and Linley, for the sum of thirty-five thousand pounds. On the 10th of June, in the same year, he took leave of the town in the character of *Don Felix*, in the "Wonder," and the profits of a crowded house were generously given to the Drury-lane Fund for Decayed Actors. The parting of Roscius with the town was truly affecting, and the following is the account given in the chronicles of the day, of a circumstance which forms an interesting and important æra in the annals of the English stage.

"The play being ended, the awful crisis approached when the town was to see their favourite Roscius no more: the scene of his taking leave was beyond description distressing. Let the reader conceive this universal favourite, impressed with all the feelings his peculiar situation must call forth, advancing to bid farewell to that public which had conferred on him so many obligations. After a short pause, which was necessary to enable him to recollect himself, under his visible agitation of spirits, he addressed the audience thus:

"LADIES AND GENTLEMEN,

"It has been customary with persons under my circumstances, to address you in a farewell epilogue: I had the intention, and turned my thoughts that way, but found myself then as incapable of writing such an epilogue as I should be now of speaking it—the jingle of rhyme and the language of fiction would but ill suit my present feelings. This is to me a very awful moment; it is no less than parting for ever with those from whom I have received the greatest kindness and favours, and upon that spot where that kindness and those favours were enjoyed. [*Here for a moment he was unable to proceed, until relieved by a flood of tears*]. Whatever may be the changes of my future life, the deep impressions I have of your kindness will always remain here [*putting his hand to his breast*] fixed and unalterable:—I will very readily agree to my successors having more skill and ability for their stations than I have; but I defy them all to take more sincere and more uninterrupted pains for your favour, or to be more truly sensible of it than is your most obedient and grateful humble servant."

He was honoured with a brilliant and crowded audience, and retired amidst the loudest applauses ever heard in a theatre.

The theatre in the Hay-market had for some years been occupied in the summer time by virtue of licenses from the Lord Chamberlain. In the month of July 1766, it was advanced to the dignity of a theatre-royal; a patent being then made out to Mr. Foote, authorizing him to build a theatre in the city and liberties of Westminster, and to exhibit dramatic performances, &c. from the 14th day of May to the 14th day

of September, during his life. On this grant being passed, the patentee purchased the old play-house, which had been built in 1720, and immediately pulled it down. It was rebuilt in the course of the next year, and opened in the month of May 1767. Mr. Foote very successfully managed this theatre until the season before his death.

From the decease of Mr. Rich, Covent-garden theatre had been entrusted to the direction of his son-in-law, Mr. Beard, who introduced several musical pieces on the stage, which were received with applause, and brought considerable profits to those concerned in the house.

The taste of the public inclined very much to this species of performance for several seasons; but about the year 1766 the audiences beginning to lessen, and the acting manager finding no relief from deafness, with which he had long been afflicted, he became desirous of retiring from the bustle of a theatre to the quiet of private life. In the summer of 1767 a negotiation was set on foot by Messrs. Harris and Rutherford, for the purchase of all the property in the play-house which belonged to the then proprietors; but the advantage of having a capital performer as one of the sharers, being suggested, Mr. Powell was invited to join with them, and he recommended Mr. Colman, as a person from whom the undertaking would receive great benefit. The proposal being assented to by the several parties, the property of the theatre was assigned in August 1767; the conduct of the stage was entrusted to Mr. Colman, and the house opened on the 14th of September, with the comedy of "The Rehearsal," and a prologue written by Paul Whitehead, and spoken by Mr. Powell.

The disputes which soon afterwards arose amongst the new managers, are unworthy of any notice, on account of the virulence and acrimony with which each party seems to have been inflamed; it is sufficient to observe, that after they had continued a long time, and had received a judicial determination, they were amicably ended.

Mr. Rutherford sold his share to Messrs. Leake and Dagge. Mr. Powell died in July 1769, and his widow, who afterwards married Dr Fisher, became entitled to some part of her late husband's interest in the theatre.

Mr. Colman managed the affairs of the stage until the year 1774, when his right was purchased by the rest of his partners, to whom it was immediately assigned.

On the 23d of January, 1774, Mr. Lacey died, leaving his property in Drury-lane theatre to his son Willoughby Lacey, Esq. who continued to carry on the business of the theatre.

The new proprietors to whom Garrick had sold his property in Drury-lane, apparently distrusting their abilities for so new an undertaking, called to their aid the experience of the present Mr. Sheridan's father, who was deputed to be the acting manager. But this system, for reasons which have not transpired, lasted but a short time. Mr. Sheridan gave up his post; and Mr. Lacey at about the same period, sold his share of the theatre to his remaining partners.

Notwithstanding Mr. Garrick had quitted the theatre as manager and performer, he did not entirely relinquish his attention to the stage: he continued to assist some authors and actors, and promoted the advantages of the new patentees occasionally with his advice and assistance.

At the end of the season 1772, Mr. Foote stuck up the following whimsical notice in the Green-room of the Hay-market theatre, which some of the performers considering in a serious light, instead of a stroke of humour, were very chop-fallen; and inquired whether they should look out for other engagements on the following season: this curious notice, however, created a hearty laugh among those who entered into the spirit of the conceit.

"*September 15th*, 1772.

"As it is uncertain to what length the manager of Drury-lane theatre may protract his ensuing season, or what foreign artists, besides his friend *Torse*, he may import next summer into this country, for *correcting the morals* and *improving its taste*, Mr. Foote dares not risk entering into any future engagements with his present performers. He thanks them for their assistance, wishes them success, and will think himself happy to be useful to them upon any occasion."

Mr. Foote opened his theatre the following season with a long-promised *puppet-show*, which had so much attraction, that there was not even room for the band of music to remain in the orchestra. The entertainment commenced with a comic and well-written exordium, tending to prove the antiquity and superiority of puppet-shows over the regular drama, and tracing its origin and progress through the earliest ages of Egypt, Greece, and Rome; and in proceeding to modern days, several neat and well managed points of satire were introduced on the then style of acting. The address concluded after telling the following little story:

"Permit me to desire you will profit by the error of a raw country girl.

"Being brought by her friends, for the first time, to a puppet-show, she was so struck with the spirit and truth of the imitation, that it was scarcely possible to convince her but all the puppets were players. Being carried the succeeding night to one of the theatres, it became equally difficult to satisfy her but that all the players were puppets."

The year 1777 produced a revolution in the Hay-market theatre. Mr. Foote was induced to transfer his patent to Mr. Colman, in consideration of an annuity of sixteen hundred a year, together with some particular advantages as a performer.

Mr. Colman had the good fortune to get the whole of the Hay-market theatre for eight hundred pounds, as Mr. Foote lived but six months after the disposal of his property.

The reasons which prompted Foote to take this step, were supposed to have arisen from an infamous prosecution which had been maliciously (as was generally believed) instituted against him. The event of his trial freed him from the charge; but the vexation of mind which it occasioned, so much injured his health, that it probably contributed to shorten his life. He died the 21st day of October, 1777.

Mr. Colman opened the Hay-market theatre on the 15th of May, 1777, and to give it all possible attraction, engaged Messrs. Moody, Parsons, Dodd, Bannister, Baddeley; Mrs. Wrighten, Mrs. Baddeley, Mrs. Davis, &c. A prologue written by the manager, and spoken by Palmer, commenced the campaign, with the comedy of the "English Merchant," and the farce of "Lilliput" followed, the latter altered by Mr. Garrick (its author), and a procession of

cards introduced in it, Gulliver walking as the Knave of Clubs. This piece of burlesque was well received. A new motto was prefixed to this theatre—*Stet Fortuna Domus.*

Mr. Colman's first season will cut a conspicuous figure in the history of the drama, from the introduction of three performers, Mr. Edwin, Mr. Henderson, and Miss Farren, whose abilities will furnish conversation for years of futurity.

From the year 1777 to 1782-3, nothing occurred at either theatre particularly worthy of record.

The season of 1782-3 at Drury-lane, was remarkable for the introduction of Mrs. Siddons, whose merits will come under our notice in the subsequent pages of this work.

Mr. Sheridan being now deeply engaged in public business, and consequently prevented from attending to the theatre, appointed Mr. King, the comedian, in his place. This gentleman was received in his new character of acting-manager (September 17, 1782) with marks of peculiar esteem: on this occasion he came forward previous to the play, which was the "Clandestine Marriage," to deliver a new serio-comic Dramatic Olio. A considerable time elapsed in congratulations on the part of the audience, and thanks on the part of the actor, before he was suffered to begin the address. It commenced with a parody on the speech of Othello, to the following effect:

> "Most potent, grave, and reverend critics,
> My very noble and approved good masters;
> That I have ta'en the conduct of this old house,
> True—true—I am Manager, &c. &c."

The *old* house was a sarcasm against the managers of Covent-garden, who had now styled their's the *new* house; in consequence of the many alterations and improvements it had received. The parody was carried on to the passage that, "he would a round unvarnished tale deliver:" whereupon he requested permission to change his style for blank verse, as heroics hobbled ungracefully on his tongue. Then in an admirable vein of humour, approaching the burlesque style, he gave the supposed different opinions of various descriptions of persons, respecting his new undertaking. A veteran Lord in a fashionable circle, west of Drury, gives it as *his* opinion, that the pupil and last friend of Mr. Garrick, cannot act wrong in the situation of manager; and a Citizen also declares his approbation, as he had constantly paid regard to the main chance, and appeared three times a week on 'Change. An Alderman suspends his judgment, as he conceives the "proof of the pudding is in the eating." Such were the opinions of *those before the curtain.* And now he proceeded to take a *peep behind.* The tragedians consider it as a very mournful omen of their dissolution, and conclude a very dire and doleful farewell to all their greatness, in another parody on Othello;—for now,

"The tragic hero's occupations o'er."

The comedians acknowledge, that when one of *themselves*, he was very good-natured and free, like Grumio in the farce; but now that he would lord it over them with a high hand like Major Domo Bentegvolio.

As to the vocal performers and the sons of *tweedle-dum* and *tweedle-dee*, it was their opinion that he would do much better to attend to the tumbling of Sadler's Wells, than undertake the management of music without ear or voice.

These sentiments were delivered in a song, which Mr. King sang with infinite pleasantry. After having gone through the different opinions of different societies, he acknowledged the difficulty of the undertaking, but trusted to the generosity of the public. This Olio had a very good stage effect, and received considerable applause.

This theatre was very much improved now; the boxes neatly papered with a light pea green, and ornamented with crimson curtains to all the doors; the seats covered with baize of the same colour. His Majesty's box and the opposite one were rather more advanced than before, and the side scene lights were much increased.

Mr. King, in consequence of some misunderstanding with Mr. Sheridan, gave up the management of Drury-lane, which he had entered on only the year before, and engaged for a certain number of nights at Covent-garden. Mr. Linley succeeded in the direction of Drury-lane, and Mr Lee Lewes was engaged in the situation of a performer, left vacant by Mr. King.

An illiberal opposition greeted the entrée of Mrs. Siddons in the season 1785, in the part of Mrs. Beverley; the supposed cause was, that when in Dublin she had refused, after agreeing, to play for Messrs. Digges and Brereton's benefits; a subsequent investigation, however, defeated the effect of this malicious attempt; it

being proved, that during a fortnight, in the course of which those benefits took place, Mrs. Siddons was confined to her bed by a very serious indisposition.

Mr. King returned to Drury-lane, and was again placed on the dramatic throne. This theatre made an acquisition, which has added a grand source of attraction to its entertainments, in the person of Mrs. Jordan, who appeared for the first time on the 18th of October, 1785, in the part of *Peggy*, in "The Country Girl."

Mr. Colman having failed in a spirited attempt to open his theatre rather earlier than the unreasonably prolonged seasons of the winter theatres would permit him, was obliged to go on in the track his formidable opposers marked out for him.

On the 20th of June, 1787, Mr. John Palmer opened a new play-house, called the Royalty Theatre, near Wellclose-square, which had been built by subscription, on a spacious and elegant scale, under the idea that the justices of the Tower Hamlets were empowered by the royalty of that fortress to license the performance of plays: it proved, however, totally different; for after the night of opening, when "As you like it," and "Miss in her Teens," were performed for the benefit of a public charity, the theatre immediately closed, and the entertainments afterwards exhibited were burlettas, dances, and pantomimes, in the manner of those performed at Sadler's Wells, &c. The idea of a permission to perform plays had been so far indulged by the proprietors, that Messrs. Quick, Johnstone, Ryder, Mrs. Wells, Mrs. Martyr, &c. were actually engaged, and their abilities, joined to

those of Messrs. Palmer and Bannister, sen. would certainly have been sufficiently attractive to have rendered the theatre of material consequence.

Messrs. Harris, Linley, and Colman, persisted in their determination of opposing it in every stage; and even when it was open for musical and pantomimical performances, an information was laid against Mr. Delpini, for only crying out "Roast Beef," while acting the part of clown in a pantomime; and two justices were fined 100l. each, and rendered incapable of acting in the commission of the peace, for having discharged Mr. Bannister, when informed against as a *vagabond*.

The circumstances relative to opening the theatre may be better explained by the following Address, which was read by Mr. Palmer, after the play and farce were over:

"LADIES AND GENTLEMEN,

"I am sorry, on the first night that I have the honour of seeing this theatre graced by so splendid an appearance, to be obliged to trouble you with the peculiar circumstances of my situation. I had flattered myself that I should be able, during the summer months, to exert my best endeavours in your service.

"This theatre was built under a letter of approbation from the Lord Lieutenant Governor of the Tower; and being situated in a palace and fortress, in a district immediately within his jurisdiction, his consent, added to a license obtained from the magistrates, authorizing a place of public entertainment, were deemed legal authority.

" The first stone of the building was laid on the 26th of December, 1785; at that time the managers of the theatres at the west end of the town made no kind of objection. In the course of last summer, when I performed at the Little Theatre in the Hay-market, Mr. Colman wrote a prologue, which I spoke on my benefit night, and among others were the following lines:

" For me, whose utmost aim is your delight,
Accept the humble offering of this night;
To please, wherever placed, be still my care,
At Drury, Hay-market, or Wellclose-square."

" As Mr. Colman knew the plan I had then in view, it was fair to conclude that he did not meditate an opposition. Mr. Harris, of Covent-garden theatre, gave his consent in writing, that Mr. Quick should be engaged here. After all this, to my great astonishment, when a large expence had been incurred, and this house was completely ready for opening, the three managers thought good to publish in the newspapers, extracts from different acts of parliament, accompanied with their joint resolution to put the acts in force against this theatre: they went a step farther, they served me with a notice."

[Here Mr. Palmer read a copy of a notice sent to him, signed by Mr. Thomas Linley, Thomas Harris, and George Colman, acquainting him that instructions were given to lodge informations against him for every appearance he should make in any play, or scene of a play, at any unlicensed theatre, contrary to the statute.]

" I have the satisfaction to find that those three gentlemen are the only enemies to this undertaking; and it will be for themselves to consider whether they are not, at the same time, opposing the voice of the public.

" For myself, I have embarked my all in this theatre; persuaded that, under the sanction I obtained, it was perfectly legal:—In the event of it every thing dear to my family is involved.

" I was determined to strain every nerve to merit your favour; but when I consider the case of other performers who have been also threatened with prosecutions, I own whatever risk I run myself, I feel too much to risk for them.

" I had promised a benefit play for the use of the London Hospital; and all the performers agreed with me, that one night at least should be employed for so useful a purpose.

" We have not performed for hire, gain, or reward, and we hope that the three managers, with the magistrates in their interest, will neither deem benevolence a misdemeanour, nor send us for an act of charity, to hard labour in the house of correction.

" I beg pardon for trespassing thus long upon your patience; circumstanced as things are, and a combination being formed to oppress and ruin me, it is not at present in my power to give out another play.

" Under the act of parliament that empowered magistrates to allow certain performances, I obtained a license; and to whatever purpose of innocent amusement this theatre may be converted, your future patronage will abundantly compensate for every difficulty I have had to encounter.

" Tumblers and dancing dogs might appear unmolested before you; but the other performers and myself standing forward to exhibit a moral play, is deemed a crime.

" The purpose, however, for which we have

this night exerted ourselves, may serve to shew that a theatre near Wellclose-square may be as useful as in Covent-garden, Drury-lane, or the Hay-market.

" All that remains at present is to return you my grateful thanks for the indulgence with which you have honoured me this night. I forbear to enlarge upon that subject, my heart is too full: I shall be ever devoted to your service.

" Until it is announced that this house shall be again opened with a species of entertainment not subjecting me to danger, I humbly take my leave."

This address produced several newspaper insertions, in particular one from Mr. Quick, who stated, that the only writing he ever received from Mr. Harris on the subject (which is subjoined), was so far from a consent, that it tended entirely to prove the uncertain and dangerous ground on which the proprietors of the Royalty Theatre were going.—An address from Mr. Harris also appeared in the public prints, exculpating himself from any charge of duplicity, and affirming that Mr. Palmer had, till the Monday before opening his theatre, always maintained that he had sufficient authority to perform plays, and by this affirmation many respectable performers had been deceived. Mr. Harris concludes by offering the use of Covent-garden theatre and warbrobe for three nights to those who, by relying on Mr. Palmer's assurances, had been distressed; which offer being construed into an insult by the performers of the Royalty, was treated in the papers with contempt.

Mr. Colman also, to exculpate himself of the charge of the lines in Mr. Palmer's Address, inserted a paragraph, declaring that he did it in

consequence of Mr. Palmer's statement that he had sufficient authority for his plan, and that he did not intend to open his new theatre in the summer; he of course, could not interfere with the interests of the Hay-market house, whereas Mr. Palmer in contradiction to his promise opened in June.

The Royalty opened again as above-mentioned, on the 3d of July, with a variety of musical, scenic, and pantomimic exhibitions; in the latter Mr. Palmer himself performed, and gained a new reputation in a line he had hitherto never attempted. Mr. Bannister, with the warmest degree of friendship, refused to return to the winter theatres, and determined to stick by his friend Palmer to the last.

The principal performers during the time the Royalty remained open afterwards were, Messrs. J. Palmer, Bannister, Sedgwick, W. Palmer, Leoni, Lee Lewes, Master (now Mr.) Braham, Collins (author of "The Brush"), Bates, Arrowsmith, Follet, sen. Follet, jun. Rees, Delpini, Bithmire, Holland, &c.; Miss George, Mrs. Gibbs, Mrs. Wells, Mrs. Warrel, Mrs. Barnett, &c. &c. with a numerous company of figure dancers, pantomime performers, chorus singers, &c. &c. The pieces produced at the Royalty were, the burlettas of "The Birth-day,"—"Thomas and Susan,"—"Hero and Leander,"—"True Blue," and "Apollo turned Stroller," &c. The harlequin pantomimes were "Hobson's Choice, or Thespis in Distress,"—"Harlequin Mungo, or a Peep into the Tower,"—"Gil Blas, or the Fool of Fortune,"—"The Deserter of Naples, or Royal Clemency,—"The Duke of Milan," (taken from the Tempest), with a variety of serious and comic ballets, a mock tragedy, called "Almirina,"

written by Arthur Murphy, Esq. was also produced.

The intended opening of Drury-lane theatre on the 16th of September, 1787, was prevented by the secession of Messrs. Palmer and Bannister, who had been advertised, and the house opened on the night following. Several letters appeared in the papers, proving that Mr. Palmer and Mr. Bannister had each given timely notice of their refusal to perform.

On the 8th of June, 1788, Mr. Smith retired from the stage, and took leave of the audience, after having performed *Charles*, in "The School for Scandal," in the following address:

"LADIES AND GENTLEMEN,

"After having devoted five and thirty years to your service, I now beg leave to retire. You have received me with candour, indulgence, and generosity; you believe, I hope, your kindness is not lost upon me.

"Actors you have had—you will have, with better powers to please you; but this I must be bold to say, none can be found more properly ambitious of your favour, more studious of getting it, more grateful when it was got.

"This is the last time I am to appear before you in my public character. May I hope the patronage and protection you have vouchsafed me on the stage, will be followed by some small esteem when I am off.—Ladies and gentlemen, farewell."

Nothing of consequence took place this season at Covent-garden theatre.—The succession of dramatic pieces that were brought out at the

different houses will be duly noticed in another part of this work.

At the opening of Drury-lane 1788-9, a long address appeared in the daily papers from Mr. King, explanatory of the reasons for leaving town, and giving up the direction of the theatre, which was undertaken by Mr. John P. Kemble, who made several alterations in the theatric law, particularly in the making out of play-bills, in which department a variety of disputes had been always occasioned by the order in which each performer's name was set down, it being honourable to be placed at the top, and *more* honourable to be placed at bottom with an " and" before the name of the character; other situations in the bill took rank in the eye of the performer, according to the order in which they followed the first name. To obviate these disputes, Mr. Kemble entirely destroyed all distinction of rank in the bill, by placing the characters just as they may happen to be printed in the books of the play, or according to the rank of supposed character, placing always the highest character, as a King, Governor, &c. at the top, and servants, &c. at the bottom.

During the Hay-market season of 1789 the Opera-house was burnt down. The audience in the Little Theatre, which was open at the time, were very much alarmed, but no accident happened in consequence. A splendid theatre has since risen out of the ruins of the old one.

From 1789 to 1791 nothing occurred in the theatres, but what more particularly belongs to the performers, and will be detailed in their biography.

In consequence of the rebuilding Drury-lane theatre, the company this season performed at the new-erected Opera-house, Hay-market, called

the King's Theatre. The extraordinary expences attending the temporary removal of the company to this magnificent house being estimated at 11,000*l.* for the season, an addition was made to the prices of admission to the boxes and pit, viz. of one shilling the former, and six-pence the latter. The house opened September 22d, with "Poor Old Drury," an occasional prelude by Mr. Cobb. The entrances to the house not being ascertained, a confusion occasioned much disgust among the audience, who would not attend to the prelude, and called very violently for the manager. Mr Kemble appeared: he assured the company that ever since he had the honour of conducting any part of their amusements, it had been as much as possible his endeavour, and he deemed it at the same time his duty, to do every thing which he thought would afford them satisfaction; and when acquainted with the cause of their present dissatisfaction, it should be his earnest endeavour to remove it. On this a paper was conveyed to him from the pit*, which signified that their disapprobation resulted from the delay of opening the doors, and the inconvenience of the passages: which Mr. Kemble promising should be remedied on the next opening of the theatre, the prelude was suffered to proceed, but under such circumstances had not, as may be supposed, fair play: on its second representation it met with great applause.

About the beginning of this season (November 26th, 1791) an apology having been made for Mrs. Jordan, who was to have played that evening in "Richard Cœur de Lion," but pleaded

* Some imagined it to be the advanced prices of admission to the boxes and pit.

indisposition, Mrs. Crouch supplied her place. Several paragraphs were inserted the ensuing week in the newspapers, intimating that the excuse was feigned, and that Mrs. Jordan betrayed a want of respect to the public. This occasioned the following letter from Mrs. Jordan, addressed to the several editors.

"*Treasury Office, Nov.* 30, 1791.

"SIR,

"I have submitted in silence to the unprovoked and unmanly abuse which for some time past has been directed against me, because it has related to subjects about which the public could not be interested; but to an attack upon my conduct in my profession, and the charge of want of respect and gratitude to the public, I think it my duty to reply. Nothing can be more cruel and unfounded, than the insinuation that I absented myself from the theatre on Saturday last from any other cause than real inability from illness to sustain my part in the entertainment. I have ever been ready and proud to exert myself to the utmost of my strength te fulfil my engagements with the theatre, and to manifest my respect for the audience; and no person can be more grateful for the indulgence and applause with which I have been constantly honoured. I would not obtrude upon the public an allusion to any thing that does not relate to my profession, in which alone, I may without presumption say, I am accountable to them; but thus called on in the present instance, there can be no impropriety in my answering those who have so ungenerously attacked me, that if they would drive me from that profession, they could take from me the only income I have or mean to possess; the

whole earnings of which upon the past, and one half for the future, I have already settled upon my children.

"Unjustly and cruelly traduced as I have been upon this subject, I trust that this short declaration will not be deemed impertinent; and for the rest I appeal with confidence to the justice and generosity of the public.

"I am, Sir, your obedient servant,

"DOR. JORDAN."

This appeal not producing entire conviction, a disturbance took place when Mrs. Jordan appeared afterwards in *Roxalana*, in "The Sultan," December 10th, when she addressed the audience in the following manner:

"LADIES AND GENTLEMEN,

"I should conceive myself utterly unworthy of your favour, if the slightest mark of disapprobation did not affect me very sensibly.

"Since I have had the honour and happiness to strive here to please you, it has been my constant endeavour, my unremitting assiduity, to merit your approbation. I beg leave to assure you upon my honour, that I have never absented myself one minute from the duties of my profession, but from real indisposition. Thus having invariably acted, I *do* consider myself under the public protection."

COVENT-GARDEN.

In the year 1792 Mr. Harris expended 25,000*l.* in the entire alteration of the interior and exterior parts of Covent-garden house, which rendered it a new theatre; a title which it also assumed when Mr. King was first deputy-manager

of Drury-lane. The amphitheatre is entirely new, and contains three circles of boxes and a spacious gallery.

The form is that of a truncated ellipse, or an egg flattened at one end, the effect of which upon the stage, and the sound (not always to be determined by rules) is certainly good. The front of the stage advances something more than the old one into the pit, and is in a straight line. The pit is 40 feet wide and 38 in depth, contains twenty seats, which are parallel to the orchestra, and holds six hundred and thirty-two persons. The first circle of boxes is continued round the house.

The boxes are separated from each other by partitions which are low in front, rise behind, and are placed in a new and commodious direction. They are lined and ceiled with wainscot, but are not papered, for the advantage of sound. Their front project in a manner very accommodating to those who sit in the front rows.

The second and third circles of boxes are continued round the theatre, and differ from those below only in respect of their height. They hold twelve hundred persons.

The interior of each circle is painted green, relieved with fanciful borders. The fronts of the boxes are coloured in white and gold, forming compartments, which have a delicate and pleasing effect. There are no columns or visible supporters to the boxes, it being justly imagined that they intercepted the sight, yet to the people in the pit those rows of boxes full of company having no apparent support, are apt to give an unpleasant sensation.

The first, or two shilling gallery, is 55 feet wide, and 40 in depth; contains twelve seats, which are so elevated as to give a complete

uninterrupted view of the stage, and holds eight hundred and twenty spectators.

The upper gallery is 55 feet wide and 25 feet in depth, contains seven seats, and holds three hundred and sixty-one persons. The proscinium is composed of pilasters and columns of the Corinthian order, fully enriched, having between them the stage doors, over which are the balcony boxes. In the entablature to the order is introduced the old motto—"*Veluti in Speculum.*"

In Hart-street a very large building has been erected for the scene-painters, scene-rooms, green-room, dressing-rooms, &c. Through this building is a private suitable entrance for the Royal Family to the stage box.

The stage-door and box-office are also in an additional building in Hart-street.

The whole of the avenues to the theatre have been much altered and improved. The principal and new entrance is in Bow-street, under an antique Doric portico leading through a large and spacious saloon, handsomely fitted up and warmed by stoves to the lower circle of boxes, and to a double staircase that leads to the upper circles.

In consequence of the large expence attending the improvements of this house, Mr. Harris was obliged to raise the prices to a level with those taken by the Drury-lane company:—this circumstance, added to the want of a shilling gallery, had so prejudicial an effect in the first instance, that the performance on the night of opening, September 17, 1792, was rendered one scene of discontent and confusion, neither play nor farce being properly finished.

Mr. Lewis assured the audience on this, that a one shilling gallery should as soon as possible be

erected, but that without the total ruin of the managers, it was utterly impossible to open the theatre for less than the advanced prices. The opposition in the course of two or three evenings entirely died away, and a gallery, as promised, was shortly after erected. The regulation and management of the boxes has for some years devolved on Mr. James Brandon, and his brother John, two gentlemen who are remarkable for their attention to the public, and ever ready to render each applicant for a box as comfortable as the arrangement of their box-book will allow. They particularly distinguished themselves by their impartiality and justice to the public, when the boxes of Covent-garden were in great request, during the zenith of Master Betty's theatrical glory.

The principal performers of our English theatres are engaged under an article for three or five years, but receive their salary weekly. The minor performers are only engaged from season to season, but receive their salary as the above.

The theatres have the following code of laws and regulations, by which the performers are governed:

1st, Every performer engaged or employed in the theatre, at the salary of thirty shillings per week and under, who shall not duly attend the rehearsal of any theatrical performance, when summoned thereto (except prevented by real indisposition), shall forfeit sixpence for each scene in such performance wherein such performer shall be concerned, and from which he or she shall be absent; and, if absent during the whole rehearsal of his or her part or character, shall forfeit two shillings and sixpence.

2d, Every performer engaged or employed at

a salary of more than thirty shillings, and not exceeding three pounds per week, who shall not duly attend at rehearsals as above-mentioned, shall forfeit one shilling for each scene wherein such performer is concerned; and if absent during the whole rehearsal as aforesaid, shall forfeit five shillings.

3d, Every performer engaged or employed at a salary of more than three pounds, and not exceeding six pounds per week, who shall not duly attend at rehearsals, as above-mentioned, shall forfeit one shilling and sixpence for each scene wherein he or she is concerned; and if absent during the whole rehearsal, seven shillings.

4th, Every performer engaged or employed at a salary not exceeding nine pounds per week, not attending rehearsals as above-mentioned, shall forfeit two shillings for each scene wherein such performer is concerned; and if absent during the whole rehearsal, nine shillings.

5th, Every performer engaged at a salary of more than nine pounds per week, not attending at rehearsal, shall forfeit two shillings for each scene, and if absent during the whole rehearsal, ten shillings and sixpence.

6th, Every performer who shall refuse to study, rehearse, or perform any part or character in any theatrical performance, when requested by the managers, or either of them, or by the prompter of the theatre, by their, or either of their order or direction, shall forfeit five pounds; at Covent-garden thirty pounds.

7th, Every performer who shall wilfully absent himself, or herself, from the theatre at the time he or she should publicly perform any part or character in any theatrical performance, shall

forfeit ten pounds for the first offence, and double that sum for the second.

8th, Every performer who shall, by pretending sickness, or any other untrue allegation, get excused from paying his or her fines for not attending rehearsals, shall forfeit double the sum he or she would be liable to pay without such pretence or allegation, in manner above-mentioned.

9th, If the prompter of the theatre, through neglect or partiality, shall not in every week during the acting season, return to the managers, or one of them, the names of every performer who has incurred any forfeit as above-mentioned, he shall forfeit a week's salary for every such omission.

N. B. All performers whose salaries are above six pounds per week, are entitled to four ivory tickets for the free admission of their friends to the theatre, viz. a double and single order for the boxes, and two double orders for the first gallery. All performers, whose salaries do not amount to six pounds per week, are totally excluded from any similar privilege.

The nightly charge for a benefit at Covent-garden, is upwards of a hundred and sixty pounds.

The Hay-market in 1793, by an arrangement of Mr. Colman with the proprietors of the Drury-lane company, who neither being able to finish their own theatre time enough for the winter season, nor to engage the Opera-house, which now opened for its own exhibitions, continued the season of the Little Theatre, which on the 3d of February was the scene of a most dreadful calamity. On His Majesty's going to the theatre the crowd was so excessive, that a number of unfortunate people, of both sexes, were thrown down, trod on, and crushed to

death, and a much greater number were wounded, lamed, and otherwise dreadfully injured.

During the Hay-market season of 1794, Mr. Colman, sen. died at the age of 61. His death was much lamented by his son, the present Mr. George Colman, who thereupon became the sole proprietor and manager of the theatre.

DRURY-LANE.

This magnificent structure unites a splendid combination of taste, grandeur, and elegance, which renders it a monument of fame to Mr. Holland the architect, and when its exterior is completely finished, will be a national ornament.

It was raised on the scite of the old house, and opened for the first time, March 13, 1793, with a selection of Sacred Music. A play was announced for the same evening at the Hay-market, but finding two theatres could not keep open under one patent, the Little Theatre closed in a very abrupt manner.

The internal parts of this building were finished with remarkable expedition, as soon as the foundation and main walls, which were composed of wood that formed the skeleton of the edifice, were sufficiently dry. The building was for some time delayed, till, agreeable to the will of the subscribers, a patent which lay dormant in the hands of Mr. Harris was purchased. The buildings which surround the theatre are faced with Portland stone, but will be finished with ballustrade.

The theatre, which rises above them, is cased

with plaster in imitation of stone, and finished with a ballustrade. Through the roof rises a turret, making a large ventilator. On the summit is placed a figure of Apollo, more than ten feet high; but this is to be removed to the west front when finished, and replaced by one of Shakspeare.

The accommodations for the stage are upon a much larger scale than those of any other theatre in Europe. The stage is a hundred and five feet in length, seventy-five wide, and forty-five feet between the stage doors. To facilitate the working of some scenery and light machinery, there is a stage about ten feet below the upper one, where the carpenters attend either to raise ghosts and pantomimic demons, or to obey the magic wand which consigns them to oblivion; under this second stage there is a depth of about forty feet, furnished with various mechanical engines requisite for raising splendid and massy pillars, temples, &c. which enrich the scenery, and contribute so essentially to the effect produced by the grand ballets and pantomimes exhibited at this theatre.

In the roof of the theatre are contained, besides the barrel-loft, ample room for scene-painters, and four very large reservoirs, from which water is distributed over every part of the house, for the purpose of instantly extinguishing fire, in any part where such accident is possible.

Over the stage is a double range of galleries, called flies, containing machinery, and where the greatest part of the scenery is worked, but which, from the number of blocks, wheels, and ropes crossing each other in every direction, give it very much the appearance of a ship's deck.

There are two green-rooms, one for the use of chorus singers, supernumeraries and figurants, the other for the principal performers; the latter of which is fitted up in the first style of elegance, and occasionally visited by persons of the first distinction.

The scenery of this theatre, under the direction of Mr. Greenwood (whose abilities rank very high in his profession), is always bold, impressive, and effective, and has frequently been aided by the chaste and harmonizing pencil of Marinari, the deservedly distinguished painter to the Opera; Mr. Johnson the machinist, stands eminently unrivalled in the various departments of decorative embellishment, which at once characterizes the splendour of taste, corrected by a punctilious adherence to his superior judgment and knowledge of costume.

The audience part of the theatre is formed nearly on a semi-circular plan. It contains a pit, four tiers of boxes on each side the house, and two galleries which command a full view of every part of the stage. The pit is 54 feet in length, 46 in breadth, has 25 rows of benches, and contains 800 persons. The benches are so well constructed, that those next the orchestra command an uninterrupted view of the whole stage; and the avenues to it are very commodious and safe. The prevailing colours of the boxes are blue and white, relieved with richly fancied embellishments of decorative ornament; the compartments in which the front of each tier is divided, has centrally a highly finished cameo, the ground of cornelian stone colour, with exquisitely drawn figures, raised in white; the subjects are chiefly from Ovid, and painted by Rebecca. The stage boxes project about two

feet, and have a rich silver lattice-work of excellent taste and workmanship.

The boxes are supported by cast iron candalabras, fluted and silver lackered, resting on elegantly executed feet; from the top of each pillar a branch projects three feet, from which is suspended a brilliant cut glass chandelier. A circular mirror about five feet diameter, is placed at each end of the dress boxes, next the stage, that produces a pleasing reflected view of the audience. On nights when this theatre is honoured with Their Majesties' presence, the partitions of the stage-box are taken down, and it is brought forward near two feet, a canopy is erected superbly decorated with crimson velvet, richly embroidered with gold, and adjoining them sit the Princesses; their box is usually lined with light blue satin, fancifully festooned and elegantly decorated with silver fringe and rich tassels. Two stage doors have been added since the building of this theatre, over which are two boxes on each side in a semicircular inverted form; the dome is admirably constructed to preserve the sound, and is painted in a most bold and impressive style of truth and grandeur. There are twenty-nine boxes all round the first tier, and eleven back front boxes; twenty-nine all round the second tier, of which eleven are six seats deep; and ten boxes on each side the gallery, in the upper tiers. There are also eight private boxes on each side of the pit.

The two shilling gallery will contain six hundred and seventy-five persons, and the one shilling gallery three hundred and eight. The boxes, pit and galleries hold three thousand six hundred and eleven spectators, amounting in cash to 826*l.* 6*s.*

The corridors which surround the boxes are

spacious, and communicate with each other by means of staircases in the angles of the theatre. At the west end of the theatre there is a semi-circular saloon forty-one feet long, and containing a handsome statue of Garrick between the Tragic and Comic Muse, opening by an arch to the corridors, and having bar-rooms, from which the company may be supplied with refreshments. There are also large saloons on the north and south sides of the theatre, and handsome square rooms, one of which is intended for the use of His Majesty, and the other for the Prince of Wales. The theatre has three entrances to the boxes, two to the pit, and the like number to the galleries—the one in Brydges-street leads to a saloon seventy-five feet by twenty-one, called the Egyptian Hall: sixteen pillars of the Doric order beautifully painted in imitation of porphyry, are at once a splendid ornament and support of the back boxes, to which a flight of stairs at each end leads.

On April 21, 1793, the theatre opened for the performance of dramatic pieces, to the great terror of the performers of the other house, who had not yet taken their benefits. The first dramatic exhibition was Macbeth, which, though one of Shakspeare's well known plays, was now attended with much novelty, owing to some very material alterations: the scenes were all new, and the Witches no longer wore mittens, plaited caps, laced aprons, red stomachers, ruffs, &c. (which was the dress of those *weird sisters*, when Messrs. Beard, Champness, &c. represented them with Garrick's Macbeth), or any human garb, but appeared as preternatural beings, distinguishable only by the fellness of their purposes and the fatality of their delusions. Hecate's

accompanying spirit descended on the cloud, and rose again with her. In the cauldron scene, new groups were introduced to personify the blacks spirits and white, blue spirits and grey. The evil spirits had serpents writhing round them, which had a striking effect. A prologue for opening of the house was written by the Right Hon. Major-General Fitzpatrick, and spoken by Mr. Kemble. The present Mr. Colman wrote an epilogue, which was spoken by Miss Farren, in the character of Housekeeper to the new edifice. She assured the audience that they need be in no fear of fire, for they had water enough to drown them; and the curtain drawing, displayed a very fine river on the stage, on which a waterman in his boat passed to and fro; in addition to this she told them they had an iron curtain, so that the *scenes* only and the *actors* could be *burnt*. It concluded with a view of Shakspeare's monument, under his mulberry tree, surrounded by a group of his own characters, with the Tragic and Comic Muses. The scene finished with the song of "The Mulberry Tree," and the glee of "Where The Bee Sucks."

When the concerns of this theatre became a subject of legal inquiry, a board of management was appointed, over which Mr. Graham presides, who merits the high respect he meets from the proprietors and performers, by his unremitting attention to their interest and comforts.

The sum of two hundred thousand pounds has been expended on Drury-lane theatre, in order to render the house and its performances as perfect as possible for public gratification; and the public have not been insensible to the exertions of the managers or the talents of the performers,

but have given them the most liberal encouragement, which has enabled the proprietors to liquidate a great part of their debts.

Since the Right Hon. R B. Sheridan came into office as Treasurer of the Navy, in May 1806, he has assigned his property in the theatre to his son, Mr. Thomas Sheridan, a gentleman of very brilliant talents, and who is highly esteemed by all ranks of people.

The utmost attention is paid to the public at the box-office of this theatre, which department is now occupied by Mr. Spring, a very obliging gentleman, who is much respected by some of the most distinguished characters in this country, for his moral demeanor, talents and integrity. This last season he succeeded Mr Fosbrook*, who held the office of box-keeper to the above house with universal respect for many years, but who has retired from public life on a handsome fortune.

As the continuation of good health is uncertain even to the most temperate in life, the proprietors have many years appointed a surgeon of the first eminence to the theatre, whose attendance may be called, whenever any of the performers are taken ill within the walls of the

* When Mr. Garrick had disposed of his property in Drury-lane theatre, to Messrs. Sheridan, Linley, and Ford, he called Mr. Fosbrook on the stage in the presence of the new proprietors, and said to them, "Gentlemen, it is not my wish to burthen you with any persons that have been employed during my management of this theatre (though I believe they are generally entitled to your attention), you are therefore free to dismiss or retain as few or as many as you please; but here is a person I wish to recommend to you—I know his honesty and worth, and while you continue to treat him well, you will find him an useful and valuable acquisition to your property—I will answer for him." From Garrick's good opinion and recommendation of Mr. Fosbrook, he held the situation five and thirty years.

house. The gentleman who now fills this office is Mr. Andrews, of Greek-street, Soho, whose professional abilities are in considerable estimation.

The band of the theatre consists of some of the best musicians in London. The leader, Mr. Shaw, is greatly admired for his professional excellence.

After long promise and much expectation, the play of "Vortigern," supposed to be written by Shakspeare, was brought forward at Drury-lane theatre on the 2d of April, 1796. The house was crowded in every part, and the audience, after waiting longer than their usual time, gave the play every possible chance of success, but its illegitimacy appeared so strong, that condemnation was very justly adjudged. We wave intermixing any further opinions here, on a subject which from so many able pens has engrossed the attention of the town.

Nothing particular occurred in either of the theatres till the year 1800, when a dispute took place between Mr. Harris and eight of the principal performers of Covent-garden theatre. Previous to the commencement of that season, the performers received an official notice from Mr. Hughes, the treasurer, stating "that in future the charge of the benefit would be 160*l.* exclusive of the usual charge of supernumeraries." On the opening of the season they found that the use of their orders had been restrained in a very unusual manner; and that a number of new restrictions, individually of a trivial nature, had taken place:—a committee of eight persons was therefore appointed to wait on Mr. Harris, and communicate to him the sentiments of the majority of the performers, who wished such ar-

rangements might be made, as to prevent all future difference of sentiment between the proprietors and performers. Their letter seemed chiefly to object to the additional charge of 20*l.* on benefit nights; and to the fine of 30*l.* on the refusal of a character.—The memorandums were signed by Messrs. Munden, J. Johnstone, Incledon, Pope, Fawcett, Holman, H. Johnston, and Knight.

In reply, Mr. Harris contended that orders were a gratuitous indulgence on the part of the managers; but his opponents insisted, that he had formerly admitted them to be the *privilege* of the actors: he acknowledged however, a disposition to make that indulgence as accommodating as possible. The charge on benefit nights, the proprietors argued, had ever been regulated by the actual expenditure of each night of performance, and the present charge was much under the nightly expence: the enlargement of the theatre and the advancement of the price, were said to be much more than an equivalent to the performers for the unavoidable increased charge: and that the fine for refusing a character, had been established two seasons ago without a murmur, and had proved of such efficacy, that not a single fine had been imposed since the new regulation. The treasurer stated also, that on an accurate calculation, he found that the nightly expences very considerably exceeded the sum of 160*l.*

In a subsequent letter addressed to the eight performers by Mr. Hughes, he reduces the question to this simple ground: "Whether the theatre shall be governed and controlled by eight performers, each of them receiving in one season, on an average, 760*l.* per annum, exclusive of his summer and other

private emoluments, sick or well, act or not act, without risk of any sort?" or "Whether the management, with all its detailed regulations, shall remain with the proprietors, whose profits depend altogether on conduct, good fortune, and the favour of the public?"

A second negotiation was opened by Mr. Lewis in the month of January; and Mr. Cumberland undertook to become a mediator; but nothing was effected towards a pacification; and the performers at length resolved on laying their case before the public, in a pamphlet written by Mr. Holman, in which they very fully entered into the dispute.

The curtailment which they have experienced in their privilege of granting orders, amounts, it would appear, almost to a prohibition; and there is another complaint in which they seem to have been severely treated; we mean the admission of renter's tickets on benefit nights, which must indisputably operate to their injury.

For several weeks this theatrical dispute was the subject of general discussion, in which both parties had their friends and advocates.

The public prints daily teemed with various remarks and opinions on the affair. At length it was agreed by the parties concerned, to leave the subject to the decision of the Lord Chamberlain without any further appeal. His Lordship entered into the merits of the question, and gave his verdict in favour of the manager. Pope and Holman left the theatre at the expiration of their respective articles; the other six performers were immediately reconciled to Mr. Harris, and the business of the theatre went on without any further interruption. At the close of the season 1801, Mr. Kemble resigned his manage-

ment of Drury-lane theatre, in consequence, it is said, of a dispute which took place between Mr. Sheridan and him, and he immediately left England to make the tour of France. The following season, 1802, Mr. Bannister was chosen acting-manager of the above theatre, and discharged the duties of his situation for two seasons with the utmost satisfaction to the public and performers; but the fatigues of office, and the labour of performing almost every evening, were found too great a burthen for him, and he resigned his managerial province to Mr. Wroughton, whose talents, experience and gentlemanly behaviour, highly qualify him to wield the sceptre of Drury-lane stage. Previous to Mr. Kemble's return to England he entered into an engagement, and closed with Mr. Harris for a certain share of Covent-garden house, for which he paid twenty-five thousand pounds, including the right of managing the business of the stage, which had been most satisfactorily discharged by Mr. Lewis for several years; and on the commencement of the season 1803, Mr. Kemble took the reins of that theatrical government, which he has held ever since.

LITTLE THEATRE, HAY-MARKET.

This theatre, though not so elegant and spacious as either of the winter houses, is fitted up in a neat and tasteful style, and is capable of containing a numerous audience. It is extremely well calculated to afford every spectator a perfect view of the stage, and there is not a part of the house where the lover of the drama may not enjoy all

the advantages of fine acting, as the eye and features of the performers are under the close observance of the audience. This house contains three tiers of boxes, a pit, and two galleries. The boxes contain 705 spectators, which produce in cash 170*l.* The pit holds 290 persons, amounting in money to about 43*l.* 10*s.* The two shilling gallery contains 390 persons, amounting in money to about 40*l.* 16*s.*; and the one-shilling gallery holds 342 persons, amounting in money to about 17*l.* 15*s.*—the whole receipts of a very full house making 279*l.* 2*s.*

The price of admittance to the boxes is 5*s.* to the pit 3*s.* to the first gallery 2*s.* and to the second gallery 1*s.* The doors open at six o'clock, and the performance begins at seven. Half-price is not taken at this theatre.

The scenery of this house is extremely well painted, which, together with the machinery, are worked with the best possible effect to the audience.

The winter theatres having yearly extended their time of performance beyond their original limits, Mr. Colman found his season (which, according to his patent, commences on the 15th of May, and expires on the 15th of September) extremely abridged. As his company were formed out of the best performers of the two winter houses, he could not open his theatre till the other two were shut. Injured by this impediment to his interest, he informed the public, through the medium of Mr. Fawcett, at the close of the season 1802, that he should collect out of the most celebrated country theatres, the best company he could possibly assemble, on the 15th of the following May.

With this resolution he accordingly discharged all those performers connected with the winter theatres, or those who could not be ready to attend to the business of his theatre at the time of opening. On the 15th of May, 1803, he commenced his season with a new company, among whom Mr. Elliston was the distinguished hero: but the difficulty of getting favourite performers, and those who have been brought into public notice by his liberality and patronage, having afterwards become members of either of the winter houses, he is now under the necessity of bearing with an evil which is highly injurious to his property, and which he considers as an impediment to the business of his theatre.

To notice the merits of the performers, or take a comparative view of them and their predecessors, will not accord with this division of the work, as their respective talents will come under remark in their biography.

At the close of the season of 1804, Mr. Colman, wishing to relieve himself from many of the fatigues which is attached to a theatre, intimated his intention of disposing of half of his property.

Among the number of applicants who were at different times in treaty for this share of the theatre, Mr. Winston, a gentleman of independent fortune, became a purchaser of it, in conjunction with Mr. Morris, brother-in-law to Mr. Colman, and Mr. Tahourdin, an attorney at law. Since this junction of interest and ability has been united with the great talents of Mr. Colman, the theatre has rapidly increased in prosperity, and will, no doubt, enable the proprietors to completely liquidate all the demands which

have for some time past involved the house in temporary embarrassments.

On Thursday, August the 15th, 1805, a very singular disturbance took place at this theatre. Mr. Dowton conceived, from the great success of the burletta of "Tom Thumb," that the revival of "The Tailors, or, a Tragedy for Warm Weather," would prove a source of entertainment to the town, and emolument to himself on his benefit night. The piece was originally brought forward by Foote*, with an intention of ridiculing the bombast of the buskin; and to render the effect more ludicrous, the principal scenes in our favourite tragedies were parodied by tailors. After it was announced for representation, the tailors with one voice cried out against it, declaring, that if the piece were brought forward, they would go in a body to the house, and exercise their vengeance on the managers, and on Mr. Dowton in particular. This threat was communicated to the proprietors by anonymous letters; but they declared with spirit, that they had gone to great expence in getting up the piece, and should bring it forward. Mr. Dowton also received several letters, one of which was as follows:

* At the Hay-market theatre in the summer of 1767. The author of the Tailors remains unknown. The manuscript was sent to Mr. Foote, who was requested to bring it forward at his theatre, if he thought its merits were such as to give it a chance of success; if not, it was to be returned. Foote approved highly of the piece, and took a part in it. Its reception in every respect justified his good opinion, for the audience received it with applause, as at that time disputes about wages, between the journeymen and master tailors, ran so high, as to render them the subject of general notice and conversation.

" SIR, *August* 12, 1805.

We Understand you have Chosen a Afterpiece to Scandelize the Trade and If you persist in It, It is likely to be Attended with Bad Consequences, therefore I Would Advise you to Withdraw It, and Subtetute Some Other, and you may depend on a Full House.

Your Humble Servant,

" A TAYLOR & CITIZEN.

" *To Mr. Dowton, No. 7, Charing-Cross.*"

At an early hour on Thursday afternoon, about 700 persons, mostly tailors, were waiting to gain admittance to the theatre, at the opening of the doors. As soon as they had divided themselves into the pit and galleries, they produced the utmost noise and confusion, amidst which there was a general cry of " Dowton ! Dowton !" Mr. Dowton then came forward, and attempted to speak, but could not be heard ; and during the time he remained on the stage, a pair of scissors were thrown at him from the one shilling gallery, which he took up, and said, " I would give twenty guineas to know who threw these scissors." The noise continuing with increased violence, the managers despaired of obtaining a hearing in the usual way, they had therefore recourse to the mode sometimes made use of in a pantomime : a large board was brought out, desiring to know the gentlemen's pleasure. Papers were then handed up to the galleries, and every possible intimation was given that the farce, which was so offensive to them, should be withdrawn, and the farce of " The Village Lawyer" would be substituted. This however did not satisfy the galleries. The universal cry was then,

" No Dowton! no Dowton!" The telegraph was again set to work—the chalked board was again exhibited—and the noisy portion of the public were informed, that, if it were their pleasure, Mr. Dowton should not play, and Mr. Elliston would take his part. This offer would not do; the tailors came to indulge their revenge for Mr. Dowton's supposed insult, and they continued their disturbance. About nine o'clock, the managers finding it impossible to restore peace, determined to perform the farce as advertised. For this purpose, they dispatched a messenger to Mr. Graham, the magistrate at Bow-street, who immediately attended himself, and ordered his officers into the galleries, where they took into custody ten or twelve of the principal rioters, and secured them for the night. The activity of the police soon restored tranquillity.

A considerable mob stopped the passage to the theatre, until a detachment of the horse guards arrived, who kept order in the streets.

" Catherine and Petruchio" was performed without any appearance of ill-humour or discontent, and every person supposed that the remainder of the night was to pass in peace. The above piece being finished, all were anxious to know what the following entertainment would be; and, on the curtain being drawn up, the stage exhibited *three tailors upon a board.* The uproar now became universal, and a very strong opposition was again manifested: the ladies were in the greatest terror, expecting something very serious. However, in a short time the Bow-street officers made their second appearance, and took several more into custody; but before the piece was finished, which was one

o'clock, the respectable part of the audience had nearly left the house.

On the following morning about thirty of the rioters were brought to Bow-street office, where they underwent an examination, and sixteen were admitted to bail, for the disturbance of the public peace, violently opposing the performance of the night, and throwing a pair of scissors at Mr. Dowton, when on the stage, and endangering his life therewith; the prisoners in 50*l.* each, and two sureties in 40*l.* each. Four were remanded for want of bail, and the rest were discharged. The offenders were all tailors except one.

Copies of two Letters received by Mr. Dowton.

"You Vagrant—you, that is at this time craving charity of the Public, to take off a trade the wich you cannot cover your nasty —— without it—you Beggar—you Vagabond Scoundrel kiss my ——.—from an

"APPRENTICE BOY."

"SIR, *August* 14, 1805.

"Tis From an Intemation, wich we have received as Announced to the Public in General, that You Intend Bringing forth A piece Next thursday Evening, which tends to Redicule and jest the trade of Taylors, an attempt wich as Been made twice on Former Occasions, By Quick and Fossett, and No oftener attempted, than as Been Baffled By the Vigorous Exertions of that Honourable trade which you now attempt to set forth as Public Sport, although Mechanicle Men, Far beyond the Redicule of the Stage, or so Low a Class, I am Astonished that Men of

Public Character, Men that is Deem'd Vagabonds By the Law, should attempt to redicule A trade So Ancient and Honourable a Date, and I Cannot Help Expressing My Sorrow that So many Wits wich as Amused the Public for such a Length of time, is so Empty of Matter, as to have no Other Amusement for your Audienc then that which is Announced, All that I have to Inform you of is, that if you will possist in Bringing forth this piece next thursday Evening or Any Future period, it will meet with that Reception, wich the piece Merits, and I think I can Promise You what is Very Desirable to A New Piece, that is a Full House (of those Men which you have so Wisely attempted to Sport on.)

"I am, Sir, yours, &c.

"THE SOCIETY OF GERNY MEN TAILORS

"Held at the Fountain tavourne, Clare-street, Clare Market."

Nothing remarkable, or that comes within our detail in this part of our work, relative to the proceedings of the stage, has occurred, except the new Olympic Theatre lately opened in Wych-street, Temple-bar.

Considering the vast expence which the managers of our regular theatres are at, to provide rational and moral entertainments for the public, and considering also that the winter theatres are so constructed as to contain with every comfort, that portion of the people who wish to occupy the evening in a playhouse; we must regret (taking the subject in a moral point of view) that an additional theatre of this kind should be sanctioned in London, particularly when the whole of the amusements consist of low buffoonery, that can never convey a moral or useful thought to the mind; and from which the audience

must retire with loose and frivolous impressions, only tending to relax the sober regulations of public morality, and national energy; which may be increased by the moral and instructive representations of the regular drama.

KING'S THEATRE, HAY-MARKET.

This magnificent theatre (situated at the lower end of the west side of the Hay-market) was originally built by Sir John Vanbrugh, at the beginning of the late century, and was first opened on April 17, 1706, under the appellation of the Queen's Theatre, for the exclusive performance of Italian operas.

In the year 1720, a plan was adopted for a more regular and certain support of the undertaking, than that of the casual attendance of the public; and a fund of 50,000*l.* was raised by subscription, of which sum 1000*l.* was contributed by His Majesty George the First; and the concern, under the arrangement of a governor, deputy-governor, and twenty directors, was called the Royal Academy of Music. To render the design as complete as possible, not only the first vocal performers, but a lyric poet, and three of the best composers then in Europe, who could be prevailed upon to visit this country, were soon afterwards engaged, viz. Handel, Attilia, and Bononcini.

Supported by the talents of these illustrious masters, the opera long continued to flourish, and to attract the admiration of the first musical judges. The managers, since that time, have been very numerous—Messrs. Owen M'Swiney, Hoddice, the Earl of Middlesex, Mr. Handel, Signora Venisci, Messrs. Crawford, Yeates, Gor-

don, the Hon. Mr. Hobart, Messrs. Brookes, O'Rily, Sir John Gallini, Mrs. Tranchard, and Mr. Taylor.

About twelve or thirteen years ago the theatre was burnt down, but was immediately rebuilt on the same site*.

The construction of the house was, however, neither elegant nor convenient, and the boxes were so irregularly formed, as to render the appearance of the theatre by no means pleasing to the eye. The general impression of its defects induced Mr. Taylor and Mr. James to new model the interior of the building, and about seven years ago they employed Mr. Marinari (the present scene painter of the theatre) to design a plan of improvement, after the form of one of the best theatres in Italy. This plan was approved of, and the alterations left entirely to his management.

In the execution of Mr. Marinari's design, the internal part of the house suffered a complete change; each tier of boxes was enlarged, and rendered uniform with the others. The entrance to the pit was rendered more elegant and commodious.

Indeed, every part of the theatre, except the stage, received all the improvements the genius of the artist could suggest, and the labour of the mechanic perform, to add magnificence and accommodation to this superb edifice. It is much to be regretted, when these alterations took place, that the stage was not removed to the other end of the house, as the chasm which now

* It is reported that an Italian who had been employed at the Opera, confessed to a priest on his death-bed, that he had set fire to the above building, out of revenge for a trifling neglect he had experienced from the manager.

remains between Charles-street and the upper end of the theatre, could have given a greater extent of stage room, by which the most splendid exhibitions might have been performed, with a convenience and effect, of which the present stage will scarcely admit. With the exception of a good stage, the Opera-house may now be fairly ranked among the first buildings in the country.

The present form of the boxes, together with the effect of their ornamental beauties, create the most lively images of grandeur in the mind of the spectator. The front of the boxes are painted in compartments, a blue ground with broad gold frames.

The several tiers are distinguished from each other by a difference in the ornaments in the centre of the compartments. In the second tier these ornaments consist of Neptunes, Nereids, Tritons, Mermaids, Dolphins, Sea-horses, &c. &c. On the third tier the ornaments exhibit festoons and wreaths of Flowers, sustained by Cherubs: Leopards, Lions, Griffins, &c. are the supporters of the fourth.

The front of the fifth tier nearly corresponds with those of the third.

The dome presents a sky, in which the flame colour predominates. The *coup d'œil* of the whole is rich and magnificent, and considerably surpassing its former appearance. The interior of the house is within two feet in dimensions of the great theatre at Milan. In order that the reader may form an accurate idea of the size of this elegant theatre, we subjoin the dimensions of the most prominent parts of it. The stage is sixty feet in length, from the wall to the orchestra, and eighty feet in breadth from wall

to wall, and forty-six feet across from box to box.

From the orchestra to the centre of the front boxes, the pit is sixty-six feet in length, and sixty-five in breadth, and contains twenty-one benches, besides passage rooms, of about three feet wide, which go round the seats, and down the centre of the pit to the orchestra. The pit will hold eight hundred persons; price of admission half-a-guinea.

In altitude, the internal part of the house is fifty-five feet from the floor of the pit to the dome.

There are five tiers of boxes, and each box is about seven feet in depth, and four feet in breadth, and is so constructed as to hold six persons with ease, all of whom command a full view of the stage. Each box has its curtains to enclose it, according to the fashion of the Neapolitan theatres, and is furnished with six chairs, but they are not raised above each other, as the seats of our English theatres. The boxes hold near nine hundred persons, and the price of admission is the same as to the pit.

The gallery is forty-two feet in depth, sixty-two in breadth, and contains seventeen benches, and holds eight hundred persons; price of admission five shillings.

The lobbies are about twenty feet square, where women attend to accommodate the company with coffee, tea and fruit.

The great concert-room is ninety-five feet long, forty-six feet broad, and thirty-five feet high, and is fitted up in the first style of elegance.

The subjects from which the operas of this house are generally composed being classical, and founded on heroic actions of the Greeks and Romans, admit of the most beautiful architec-

tural scenery, as well as those romantic views and clear atmosphere peculiar to the Greek isles, and Italy. When genius and erudition are united in a scene-painter, he has every opportunity from such subjects to give the public the most brilliant specimens of the pictorial art. Mr. Marinari, from being a native of Italy, and well educated in all the customs of foreign theatres, together with a classical mind, has displayed some of the finest specimens of scene-painting, known to the public. Indeed, he has made the best use of grand subjects for the exhibition of the most splendid scenery that adorn a theatre.

Formerly the opera performers were not only all Italians, or nearly so, but consisted of the best that Italy could furnish; latterly, however, dancing has so greatly prevailed, as to have threatened to triumph over the more refined and noble art of music. To allow time for the performance of ballets, operas which originally were in three acts, have been reduced to two; and a ballet is now often extended to a greater length than an act of an opera.

The present principal proprietor of this theatre, is Mr. Goold, a gentleman of liberal education, elegant manners, and highly accomplished in the arts, who has embarked a large portion of his fortune in this great concern. Since Mr. Goold came into possession of the property, he has exerted his utmost ability (to the great injury of his health) to render the amusements of the house meritorious, and worthy the patronage of the public.

But as the theatre was involved in considerable embarrassment when he purchased into it, he has been obliged to advance the subscription payments from one hundred and eighty guineas

to two hundred and forty, on the three principal tiers, in order to support the heavy demands which are yearly made on the property. At the time the theatre was burnt down in 1789, the property laboured under large incumbrances. Mr. Taylor, with the assistance of his creditors, rebuilt the house, which he was only able to accomplish, by disposing of a number of boxes on lease for a long term of years.

About this period a rival theatre was established at the Pantheon, which in the course of a short time was also consumed by fire, and the loss sustained thereby was, by a compromise, entailed on the theatre in the Hay-market.

These circumstances have made the annual receipt of this theatre unequal to the expenditure, and it has been found that no attraction of splendour, talents, variety, or expence, can ensure the succession of spectators to the opera, which gives security to the exertions of the English theatres. It is not on the miscellaneous audience that the opera depends. A successful piece at Drury-lane or Covent-garden, will command fifty or sixty distinct audiences. The opera has but one or two; for it is an exotic that basks only in the sunshine of the nobility, and that depends entirely on their countenance and protection. The opera in all other countries is an establishment of the court, and a very considerable charge on the government. Here it is altogether dependent on the favour of the higher orders of the community, who engage a box as they engage a *villa*, to which they retire for enjoyment once or twice a week, and when inconvenient for themselves to enjoy the pleasure, give an invitation to their friends, who partake of it without expence. The existence and dignity of the King's

Theatre, must therefore depend on the annual subscriptions, and we rejoice to see that the higher ord rs feel that the national object of a splendid opera, by which the arts are displayed, foreigners attracted to our shores, taste improved, and an elegant enjoyment secured to society, depends exclusively on the protection which they extend to it. Mr. Goold having in the first place cleared the burthens under which it laboured, and restored it to credit, both here and on the continent, submitted to a number of persons of high rank during the last season, the whole state of the opera affairs, and entreated them to inspect and report on the same.

His Royal Highness the Duke of Sussex, the Marquis of Headfort, Earl Cholmondeley, Earl of Sefton, Viscount Hampden, Thomas Wynn Belasye, Esq. and William Ogilvie, Esq. were the distinguished persons who took the pains to inquire into the concern; and in a report dated 3d of June, they declared there appeared to be an annual deficit, which amounted for the four last years to 15,261*l.* 3*s.* 9*d.* To remedy this evil, which must have finally shut up the theatre, Mr. Goold proposed to the nobility and gentry an increase in the subscription.

This was most cheerfully acquiesced in, with the exception of only three subscribers; and for these there were above thirty candidates of the highest distinction: so that the new subscription is thoroughly established. No addition is made to the usual price of admission to the pit or gallery; and instead of diminished splendour, or contracted scale of performances, the theatre is placed on a most solid and successful basis, worthy the metropolis of the British empire.

Among the present vocal troop, we find the

respectable names of Madame Catalani, Signor Naldi, Signor Righi, Signor Braghetti, Signora Griglietti, Signor Rovedino, Signor De Giovanni, Signora Colombati, Signor Siboni, and Signora Perini.

The ballet-master is Mons. Rossi, and the principal dancers, Mons. Deshayes, Mons. Moreau, Mons. Boisgirard, Madame Deshayes, Mademoiselle Parisot, Miss Cranfield, and Mademoiselle Presle; in each of whom we find a grace of attitude, and agility of action, which form specimens of the first degree of excellence in their art.

The instrumental band has generally been esteemed the best in this kingdom: and it is but justice to observe, that our countrymen have, in this department of musical performance, attained the highest degree of accuracy and execution; and not only, generally speaking, kept pace with the best performers of Italy and Germany, but in many instances have exceeded them. The leader of the band is Mr. Weichsell, brother to Mrs. Billington, who is a correct and spirited performer.

The management of the stage is under the direction of Mr. Kelly; a gentleman who, from his great musical ability, and experience in the various departments of the scenic art, is highly qualified for this important province of the opera. His Musical Saloon, in Pall-Mall, is in great repute among the nobility for a large assortment of foreign music, which is difficult to be obtained in any other warehouse. It is also celebrated for the stock and variety of its English music.

The pecuniary concerns of the house are con-

ducted by Mr. Jewell, a gentleman highly esteemed for his integrity and elegant manners.

The office of Secretary is filled by Mr. Seguin, whose education and gentlemanly deportment qualify him for his attendance on the nobility, with whom he has daily intercourse.

The opera usually opens for the season in December, and continues its representations on Tuesdays and Saturdays every week till June or July. The doors open a quarter before seven, and the performance begins at a quarter before eight. Persons may walk from the pit or boxes behind the scenes during the performance.

An Historical Account of the principal Country Theatres in England, Ireland, and Scotland.

BATH.

DRAMATIC representations in this city are of early origin, though we are unable to trace any thing like an established theatre further than the reign of Charles the Second; nor indeed uninterruptedly so long. About the close of the 17th century, the Earl of Rochester happening to visit Bath, convinced the citizens of the improbability of the tale of Bladud and his swine (as discoverers of the salubrious property of the waters), and induced them to remove a memorandum of the circumstance, that was publicly exhibited.

Some years after, Mr. Powell gave a mortal wound to the inconsistent legend, by associating Bladud and his pigs with Punch and his merry family on the stage. A play-house appears to have occupied the site of the present General Hospital, which was in 1785 erected by the subscription of persons of the highest rank, who suffered their arms to be engraved upon the building, as a public testimony of their liberality towards it.

In 1720, and for some years afterwards, Watkins headed a travelling company in turn with others. About 1746 an itinerant troop, com-

manded by Mr. Linnett, performed in a newly erected theatre in King's-mead-street.

Hitherto theatricals seem to have been entirely dependent on casualty, but in 1747 the Comedian Hippisley laid the foundation of a regular series, by making proposals for the construction of a commodious theatre, on account of the insufficiency of the play-room then in use. A building was accordingly began, and carried on to a considerable degree of forwardness, when a check was suddenly put to the proceedings by the death of their projector in the summer of the following year, while resident at Bristol. The stage however found an effectual patron in the liberal and enterprising spirit of John Palmer, Esq. citizen and brewer, who in 1750, assisted by the subscriptions of nine others, completed the theatre in Orchard-street, adjoining the parades. The principal part of those subscribers soon after disposed of their interest in the property to Mr. Palmer, in consequence of the proprietor of the old play-room having, in violation of agreement, opened in opposition; not caring to brave the issue of a contest, which Mr. Palmer ended. In 1753-4, Mr. Simpson conducted a sharing company in a theatre, the lower part of which was precisely the model of Drury-lane, with a stage much larger than that in Orchard-street. Both houses were once compelled to close for about three weeks, in consequence of an information laid against them, which proceeded to a process, but at length was over-ruled by the powerful support of the nobility and gentry, who were offended at the restriction of their favourite amusement. Mrs. Clarke, the unhappy daughter of Colley Cibber, who as frequently appeared in man's as in her

own attire, was Simpson's prompter : her picture of the company does not exhibit the most favourable idea of their merits.

The completion of the two theatres was after some time finally adjusted by the grant of an annual consideration to Mr. Simpson, who resigned in favour of his rival. Mr. King at this time enjoyed the supremacy of the stage department.

The theatre was enlarged and improved by the son of the original patentee, late comptroller of the post-office, and at present a representative in parliament for this his native city, under the direction and joint management of Mr. Dimond.

Previous to 1756 Mr. Gentleman and Copper Captain Brown, successively presided at the helm of theatrical affairs, which in 1757 devolved on Mr. Lee, whose daughter wrote the comedy of the " Chapter of Accidents," to extricate him from some temporary embarrassments. Mr. Lee having a difference with the proprietor, quitted his appointment, and in the summer of 1761, opened the Winchester theatre, attracted by the prospect which a large camp afforded him.

In 1758 the Bath comedians performed at Newport, in the Isle of Wight, from a similar inducement ; but the waggon that conveyed the properties, was set on fire on Salisbury Plain, and the private warbrobe of individuals, together with the public stock of bowls, daggers, skulls, bones, thunder, lightning, and a heavy fall of rain, were instantly consumed to ashes. To add to the misfortune, sudden orders breaking up the camp, the town was unable longer to support them ; they therefore prudently retreated ; but halting at Reading, remained till the Bath season summoned the wanderers home. Mr.

Hull had at this time a share in the concern. In 1760 Mr. Keasberry, and Mr. Griffith of the Norwich theatre succeeded. In 1761 Mr. Arthur, a great comic actor, managed under Mr. Palmer, who had by that time become the sole proprietor. Mr. Arthur had built a theatre at Portsmouth, whither he took the company that and the following summer, as Keasberry and Griffith had done the year before to Winchester. He died in 1772.

On the 26th of November, 1767, a bill was brought before the parliament, on the petition of Mr. Palmer, the Mayor, Aldermen, and Common Council (being the first of the kind in England), and after encountering many difficulties, at length happily passed through both houses, for the security of theatrical property. A patent was accordingly made out for twenty-one years, from the 25th of March, 1768; at which time Mr. Lee again was manager, and retained the situation till his death. Mr. Henderson appeared at Bath in the character of Hamlet, on the 16th of October, 1772, during the management of Mr. Palmer, under the name of *Courtney*.

In 1787 the direction rested with Mr. Keasberry, who had become a patentee, and retained the management till his decease, assisted by Mr. Dimond, who then reigned solely. Mr. Dimond was bred to the business of a chaser: he made his *debut* about thirty years ago, at Drury-lane, in the character of Romeo, under the tuition of Mr. Garrick; he shortly afterwards appeared at Bath, where his sobriety and mild demeanour procured him many friends, and he became as great a favourite as Mr. Elliston has been of late years in that city. Having the good

fortune to marry a woman of property, he purchased a share of the theatre; and is much esteemed by the performers under his management.

Blisset sometimes reminding him of former days, when they were unable to muster half-a-crown between them, asks him if he retains the shoes in which he entered Bath? they were fellow pedestrians, and Blisset feels a pride in keeping his old *shoes* in which he entered that city.

The year 1801 is memorable for the establishment of a Theatrical Fund for the Relief of Decayed Actors; being the only institution of the kind, Norwich excepted, out of London. A night is granted by the liberality of the manager towards the increase of it, at the latter end of each season; though, in order to ensure a capital commensurate to every probable claim, it is designed to remain untouched till the expiration of seven years from the time of its establishment. To the credit of Mr. J Edwin, his name appears as the promoter of this laudable scheme.

On Saturday the 12th of October, 1805, the new theatre opened with "Richard the Third" and "The Poor Soldier." The house is situated in the centre of the city, and from its height, forms a very prominent feature in the *coup d'œil*, at a distance from all its environs. Mr. Palmer (the city architect) planned and superintended the building, and his judgment is every where conspicuous. There are three entrances in as many directions; the grand front is in Beaufort-square. The audience part is something less than that of Covent-garden theatre, the space behind the curtain much larger; the length

within the main walls is about one hundred and twenty-five feet, sixty wide and seventy high; the walls of the foundation eight feet wide, and in the upper part three feet. The exterior buildings, containing dressing-rooms, scene-rooms, wardrobes, and every other convenience for the artists, servants, &c. the anti-rooms, and saloons to the boxes, rooms of accommodation to the private boxes (which are numerous), taverns, &c. are very extensive. There are three tiers of boxes, excessively lofty, and affording a depth of rows towards the centre. The pillars (of cast-iron bronzed) are placed at a distance of two feet from the front, by which the first of each circle appears as a balcony, independent of the main structure, and an inconceivable lightness is thus communicated to the *tout ensemble*. The private boxes, twenty-six in number, are enclosed with gilt lattices. The entrance to them is by a private house, part of the property connected with the theatre, and they are accommodated with a suit of retiring rooms. The decorations are splendid, particularly the ceiling, in which are placed the famous paintings from Fonthill, Wilts, and the wreaths of flowers, &c. which connect these paintings, are executed with great skill and taste. The prevailing colour of the house is a deep rich red, ornamented with gold.

The scenery is very splendid, and the stage machinery is constructed with great ingenuity. The price of admission to the boxes is five shillings, second price three shillings; pit three shillings, second price two shillings; gallery one shilling and six-pence, second price one shilling. Free admission to all parts of the house, six

guineas a year. The theatre will hold nearly three hundred pounds.

The Bath theatre has been long in repute for the respectability of its performers, both in point of talent and private character: the principal of whom are Messrs. Egerton, Lovegrove, Barry, Sedley, Mallinson, Richardson, Edgar, Gattie, Cunningham, Charlton, *acting manager;* Mrs. Dedier, Miss Marriot, Miss Wheatly, Mrs. Creswell, &c. &c.

The season continues from the middle of September to the latter end of July: for the first fortnight or three weeks, they perform three nights at Bristol (Monday, Wednesday, and Friday) and one at Bath (on Saturday); afterwards three nights at Bath (Tuesday, Thursday, and Saturday), and one at Bristol (Monday), four nights occasionally in the Christmas week, and four at Easter.

Independently of the advantage of a long season, the performers are entitled to spring and winter benefits, the first at Bristol, and the last at Bath, which is the better by sixty pounds, and free conveyance for themselves and luggage, from theatre to theatre. Benefits on sharing plans are utterly excluded. The Bath performers receive no previous notice of dismissal, but are retained or discharged at the close of the season, according as they are found more or less useful.

THEATRE-ROYAL, MARGATE.

In 1762, one William Smith, a wool-comber of Essex, conducted the Margate, Canterbury,

Dover, Deal, Maidstone, Feversham, and Rochester theatres. The first (under present consideration) was a barn, situated in a place known by the appellation of the *Dean*. This circuit he continued till the year 1768, when, for particular reasons, though much respected and encouraged, he was forced to relinquish the East part of Kent, exhibiting only in the West. Availing himself of this necessity, Thomas Burton, ostler at the Ship, Feversham, who used to snuff Smith's candles when his company performed there, assumed the reins of the theatrical government which his predecessor abdicated. This man had a daughter, who was deemed in these parts a star of considerable magnitude; but, be it as it may, she contrived to procure an engagement at Drury lane, and after playing there two seasons, died at Poole in Dorsetshire. The father also died in the year 1771, at the Hole in the Wall at Margate. About this time William Brown, a currier, and John Richardson, a tailor, both of Canterbury, opened the theatre, which they had removed to a stable at the back of the Fountain Inn. Brown retained the circuit till 1778, but Richardson resigned, as will be fully stated in the Canterbury section. In 1779 Charles Mate, of whom a number of whimsical stories are related, assumed the managerial sceptre. Having passed the early part of his life at sea, though possessed of a good understanding, he still retained the roughness of the element to which he had been bred. Nature had endued him with respectable talents as a comic actor; but he was sadly deficient in the qualifications requisite for successful management, as will appear by the following well-authenticated anecdote, which we insert merely to give an idea of the

man. While his company exhibited at Sandwich, a vain young fellow of the town applied for permission to play the character of Hamlet. Mate, who knew about as much of tragedy as Rich, late patentee of Covent-garden, undertook to instruct him in this arduous part. The tyro simply asked him how he should look on the appearance of the ghost?—"Look," said the tutor, with more bluntness than misconception, "look! why you must look—as much as to say, D—n my eyes, here's a rig!" He rented of Mr. Cobb, then banker and magistrate at Margate, upon lease, at twenty pounds per season (expending about two hundred pounds in the fitting up) a large stable behind the Fountain Inn. The building was 65 feet in length, 25 feet of which he converted into a raised stage, and the remainder into box, pit, and gallery. What was very singular, the pit of other theatres, was the boxes of that, and vice versa. Notwithstanding the neighing of horses, and yelping of dogs in the stable, over which the stage was built, the place occasionally overflowed with the best company; but, the most absurd and remarkable part of the business was, the performers coming to the front of the house in the public street, in their tragic and comic robes, with powdered heads and painted faces, till they had a sufficient number of auditors to pay their night's expences, when Alexander and his lovely Statira, with all their train of attendants, would retire in good order to display their several talents to the best of their abilities. Boxes three shillings, pit two shillings, and gallery one shilling; held 33*l* and was conducted on a sharing scheme.

He kept the circuit uninterruptedly till 1784, when Mrs. Baker, whom we shall frequently

have occasion to introduce to public notice, commenced an opposition. She applied to Mr. Cobb for permission to erect a theatre on a superior plan; but Cobb, as proprietor of the old concern, naturally gave a decided negative; whereupon the *gentle fair one* entered a remonstrance, and declared her right to murder Shakspeare equally with Mate; and told him, for all he was a justice, she would build in spite of him. Accordingly the following year produced a *Baker's company*, who exercised their calling near the church, and instituted a theatrical warfare. This must have proved an annihilating system to one of the belligerent powers, but for the interference of the magistrate, the mandates of whom had been so slightly regarded; nevertheless, Mate for the present experienced an overthrow, and had nearly left the field to the victorious Thalestris; when on the 6th of August, a convention of the parishioners was called by Cobb, who entreated them to sign a petition that Mate had prepared, to send to parliament, for the preservation of a patent. The success of the appeal was such, that by the close of the evening the signatures of no less than nine hundred and seven persons appeared in support of the proceedings.

Mr. Robson, who was at that time an inhabitant of Margate, came forward to assist Mate in the prosecution of his project. Mr. Robson having been about thirty years ago a singer of some eminence at Covent-garden, afterwards at Norwich, York, and other provincial theatres; and Mate finding the expence, trouble, &c. too much for an individual like him, proposed to Mr. Robson a joint interest in the scheme, to which with reluctance he at length acceded. Thus strengthened, he applied to Sir James

Wetterell, one of the representatives for Dover, who so far espoused his cause, as to solicit the Prince of Wales and the Metropolitan of Canterbuy, to forward the petition, which passed both houses with much trouble, and an expence of 550*l.* in the face of a counter-petition, which, being unsupported, naturally died away. By virtue of the patent (which limits the performance from the 1st of May to the 30th of October), they re-opened, and saw an order from the Chamberlain's Office for the suspension of Mrs. Baker's opposition. In consequence, she struck her theatre, which was a temporary wooden structure, and transported it to Feversham. Thus rid of their opponent, they purchased a piece of ground for 610*l.* in order to erect a more respectable edifice. The foundation stone, bearing the following inscription, was laid on the 19th of September, 1786, in the presence of near five thousand persons:

"This first stone for a Theatre-Royal was laid in due form, attended by the Brethren of the Thanet Lodge, by the proprietors, Thomas Robson and Charles Mate, the 21st of September, A. D. 1786, in the reign of King George the Third.—Duke of Cumberland Grand Master."

The ceremony was attended by the Freemasons of Margate, in honour of Robson, master of the lodge, who sung several masonic songs, accompanied by a band of music, and who addressed the populace in a nervous and appropriate speech, amidst their general acclamations.

This theatre, which cost about 3000*l.* was opened the 27th of June, 1787, with "She stoops to Conquer," and "All the World's a

Stage." An occasional prologue from the pen of M. P. Andrews, Esq. was delivered by the late Mr. Booth, to whom Mr. Robson disposed of half his moiety for 1000*l.*

The natural easiness of Mr. Mate's disposition rendered it necessary that Mr. Robson should be invested with the management; and, the better to ensure his forbearance, he bound himself in a penalty of 500*l.* In 1790 Robson, without the privity of his colleague, sold his remaining share to Mr. King, of King-street, Covent-garden, for 900*l.* Mr. Grubb, one of the proprietors of Drury-lane, purchased Mr. Mate's share of the Margate theatre for 2200*l.*, and Mr. Mate now exercises his professional talents in different companies, in the county of Kent.

The Fort-Major of Sheerness bespoke the play of Cato: Charles Mate was the Sempronius, who procured of the Major seven supernumeraries, to have the play done in style, as he called it. Six were very tractable; but the seventh, a drummer, dressed in a soldier's old coat, with a large buff belt buckled round his waist, notwithstanding Mate's instructions, that, at the words, "See the unhappy men; they weep!" they were to appear to do so, kept nodding to his old friends in the gallery, and grinning throughout the scene. Richardson, who played Cato, vexed at his conduct, in addition to "Sempronius, see they suffer death!" said, "but for that fellow in the buff belt, let him have all the torments can be felt!" The Fort-Major, on his return, examined the play, and not finding the last couplet, banished the company from Sheerness, and they remained out of bread for three weeks.

Mr. Grubb has frequently performed for pub-

lic charities Mr. Wilmot Wells was appointed manager by the new proprietors; and Mr. Hull, in 1792, conducted the stage-departments. Mr. King lived to enjoy his purchase but little better than a year; when an eighth was disposed of to Mr. Shaw, of Covent-garden, to superintend the orchestra; but he shortly after dying, his brother, of Drury-lane, succeeded to the share.

Mrs. Booth, relict of the joint-proprietor, who died in 1788, having administered to her husband's will, became, of course, responsible for all his debts, which she contrived to liquidate within 100*l.* To provide for this deficiency, she made over to Mr. Wells her interest in the share, till her son should become of age, and capable of claiming his father's legacy, for the advance of the required means. Mrs. Booth was a performer in the company, but at this period dismissed. Mr. Russell had the management in the summer of 1798. The theatre generally opens about the second Monday in July, and closes in October. The wardrobe is barely passable, and the dressing-rooms so distant from the stage, as to occasion much delay between the acts and pieces, especially when change of dress is requisite.

When the house was built, a green-room was totally forgotten: there is now an attempt to rectify the error, in a corner of the stage, about six or eight feet square; but being a thoroughfare for players, scene-shifters, &c. its utility is rendered almost ineffectual. The scenery is excellent. Admission prices are, boxes 4*s.* pit 2*s.* 6*d.*, and gallery 1*s.*: but when performers of eminence appear, for a few nights only, they are advanced to 5*s.* 3*s.* and 1*s.* 6*d.*

The house will hold about 80*l.* at the accus-

tomed prices. Benefit charges twenty guineas. Two or three masquerades have been introduced within these few years, in the course of every season; for which purpose a temporary flooring has been constructed. A project is in contemplation for uniting the theatre of Margate with that of Dover, and others in the neighbourhood. As the Margate theatre is not included in any theatrical circuit, and is only open during the summer months, it has no regular company of performers attached to it, but rercuits its dramatic corps each season out of the various applicants who are eager for Thespian honours.

THEATRE, MAIDSTONE.

In 1757, Wigneil, an under-actor at Covent-garden, collected a sharing-company for the summer season; among whom were the late Tate Wilkinson, Jefferson, Miss Hallam, now Mrs. Mattocks, Miss Morrison, the late Mrs. Hull, Mr. Hull, Mr. Jones, &c. &c. There had been no theatricals before for many years. In the Star-yard he erected a wooden booth, and opened to 5*l*. Names such as those above inspire a regret at such success, or rather want of it; for frequently the receipts were found unequal to defray the charge, and the scanty audience was of course dismissed. In some weeks, the shares were not six shillings each; and Wilkinson netted at his benefit, by The Distressed Mother, *two pieces of candle*, and *eighteen pence*.

Canterbury Smith amused the people in 1762. This man, from an idea that his son resembled

the greatest actor in the country, and looking forward to his becoming another Roscius, had him christened Garrick Mr. Brown succeeded him. Mrs. Baker, the present proprietor, has had possession about thirty years. At first, she rented, by the season, a large warehouse, at the corner of High-street, near the water-side, belonging to Mr. Mercer, and fitted it up on the principle of the now existing theatre. It frequently happened (being so near the river) that the tide prevented her performing, or opening the doors for weeks. The new theatre, in High-street, opposite the Conduit, was opened on Thursday the 12th of April, 1798, with "Every One has his Fault," "Gaffer's Mistake," (an interlude by Dibdin), and "The Prize." It is freehold property; cost 1300*l.* the building, and 600*l.* the ground: holds 60*l.* at 3*s.* 2*s.* and 1*s.*—The boxes, in the second act, 2*s.*, by a new arithmetic, termed *half-price*. The season returns but once in two or three years; by which means the inhabitants are never cloyed. Mr. T. Dibdin brought out, at his benefit, his popular piece of "The Jew and the Doctor," under the name of "The Jew Guardian," on the 12th of July, 1798: Abednego, Mr. Dowton; Old Bromley, Mr. T. Dibdin, &c. &c.—the first and last time of its representation, till performed in London. Mr. Richardson, a friend of Mr. Harris, being present, was so much pleased with both the farce and author, that he recommended them to him in the warmest manner. The company went from thence to Tunbridge Wells, where Mr. Dibdin received a letter, intimating that Mr. Harris would be glad to see him. The interview was attended with mutual satisfaction, and his "Mouth of the Nile" soon afterwards

appeared. The late Duke of Leeds was so much gratified with the songs of this writer, "The Tight Little Island," "The Land in the Ocean," &c. that he honoured him with his patronage as long as he lived, and considerably assisted him in his views with Mr. Harris.

THEATRE, WINDSOR,

Is a theatre-royal, which can scarcely be said to enjoy a regular season, as it greatly depends upon the time of His Majesty's residence, who is almost its only support: the few stationary performances take place in June. Lower boxes 4*s.* upper ditto 3*s.* 6*d.*; slips 3*s.*, pit 2*s.*, and gallery 1*s.*—Second prices 2*s.* 6*d.* 1*s.* 6*d.* 1*s.* and 6*d.*—It holds about 70*l.* The green-room is a continuation of the stage, with rooms beneath. On the left, is a private house, which serves His Majesty for an avenue, whenever he honours the theatre with his presence. It is recorded, in the Playhouse Companion for 1764, that Mrs. Centlivre, the dramatist, whose name at that time was Carroll, performed in this town the part of Alexander the Great in 1706. Mr. Joseph Centlivre, one of Queen Anne's cooks, fell in love with, and married her. In 1748, Yates opened a theatrical booth. From 1778 to 1793 the lovers of the drama experienced much inconvenience on account of the theatre being situated near a mile from the town, in a dirty farm-yard, at the bottom of Peascod-street. This *house*, which was literally a *barn*, held about 25*l.*—no boxes in front. Waldron, commander; Benson, the hero. It is difficult to conceive how so re-

mote a situation could struggle through a period of fifteen years, in so bad a theatrical neighbourhood.

It is worthy of remark, that the theatre never was graced with the royal presence till after it was removed, which then it patronized: a powerful instance of the folly of that man who builds a playhouse at a distance from those persons who only can support it. One morning, in consequence of a performer having been engaged from London for half a dozen nights, who played some of Mr. Benson's characters, the indignant hero thought proper to be absent, and Waldron was compelled to post to Richmond, in order to procure a substitute: seven o'clock arrived—but not the manager. The house being full, they protracted the time by beginning with the farce: at length the farce was finished, and no arrival—a comic song: still no arrival—then an epilogue: when he appeared; and bringing Lestrange with him, the play proceeded. Here Waldron is said to have performed The Suspicious Husband, and She Stoops to Conquer, without a *Mr. Strickland* in the one, or *Miss Hardcastle* in the other. Having lent to Benson some scenery for a country scheme, the hero in return got Windsor from him; though Waldron's own account is, that he sold his interest to Mr. C. Stevens, formerly of Covent-garden. Mr. W. was accustomed to take volunteer performers from the Richmond company, on the off-nights, to play at Windsor, about five or six weeks annually, in coaches. In one of these journeys, a shower coming on, Waldron, who was on the outside with several of the band, attempted to force a bass viol, for shelter and protection, into the interior, which being already incommoded with six

grown persons, beside some children, occasioned a formidable opposition. A regular, well-conducted, and successful attack was immediately made on the intruding instrument, and the lamenting sons of Orpheus beheld its speedy and utter demolition.

When Mrs. Wilson went from Richmond, accompanied by Williams, to play the "Country Girl," Mrs. ....., who had received no previous notice, and who always represented that character, was so enraged, that, forgetting the *delicate softness* of her sex, she seized a duck, then roasting for her dinner and that of her *cher ami*, and threw it at him; who, not to be behind hand, snatched a horse-whip from Mr. Williams, and flourished it most dexterously round her ribs. On the 1st of August, 1793, the old theatre, under the management of Benson, gave place to the present, situated in High-street, which opened under the direction of Mr. Thornton, with "Every One has his Fault," succeeded by Rosina. Mr. T. is of opinion, that six bad nights per week are better than three middling ones, and consequently *works* his actors.

The following may be added to the eccentricities of this superlatively singular being.—After playing Bulcazin Muley, in the Mountaineers, before his Royal Patrons, he was commanded to attend the Castle for farther orders. He instantly undressed, put on a great coat, and went to the appointment. Being ushered into the room in which he usually received instructions, he knelt to address an illustrious personage, who instantly burst into a fit of laughter, and suddenly retired: furnishing the wonder-struck dependent with a fine dramatic incident. Much discon-

certed, he returned, ruminating on the cause of this so strange occurrence; when, by accident, a looking-glass developed the foregoing mystery:—his countenance was decorated with an enormous pair of whiskers, and besmeared with ochre, just as he had personated the Moorish Chief. Thornton has repeatedly endeavoured to dispose of this concern; and has lately *taken in* a Mr. Davenport as partner.

THEATRE, TUNBRIDGE-WELLS.

The earliest information we have been able to collect, concerning the theatricals of this place of fashionable resort, mentions only, that an itinerant group exhibited their drolls in 1737; since which, *Canterbury Smith* bestowed occasional visits, and was succeeded by a performer of his company, of the name of Peters, in 1753, who used a room belonging to a public-house, not far from the situation of the present theatre. Mrs. Baker, whom we have already introduced to public notice, played here about thirty years ago. She erected a Temple to the Muses on Mount Sion, a small distance from the place where Mr. Cumberland, the author, now resides. She used this building but two seasons, during both of which she was strenuously attacked by a company under the management of Mr. Glassington, in a place now distinguished as Hunt's Warehouse, both playing on the same evening, in a true spirit of opposition; but Mrs. Baker proving the more successful General, the conquered party listed under the banners of the Amazonian victor. At the re-

quest of several of her friends, the theatre was demolished, and a new one erected, partly with the old materials, on the site of some premises adjoining the Sussex tavern, secured by lease.

Here she remained unmolested, till the building falling out of repair, she formed a resolution of pulling it down, to substitute a new one on an extensive and more elegant scale. This work was began in the latter end of the year 1801, and finished, so as to be performed in, on the 8th of July, 1802. Prices, boxes 4*s.* pit 2*s.* and gallery 1*s.* Upper boxes, or slips, the same as the pit. It is neat, with a dwelling-house in front—cost from 1500*l.* to 1600*l.*, and holds about 600*l.* This edifice is rendered remarkable by standing in different counties, Sussex receiving the stage, and Kent the auditory: the sewer dividing the one from the other, underneath the orchestra; a circumstance peculiarly fortunate for the members of the sock and buskin in a migrating company, as they may easily evade the hand of justice by stepping into another jurisdiction. There is only one pay-place, which Mrs Baker always occupies.

Mr. Cumberland usually superintends the getting up of his own pieces at this theatre: and here he first discovered the merits of Mr. Dowton (Mrs. Baker's son-in-law), who has since so amply justified his recommendation on the boards of Drury-lane.

Performers enjoy only a third of their benefit-night receipts, the remainder being stopped to defray expences. The success of this place, and consequently of the theatre, is wholly dependent on its visitors, which are numerous and fashionable; but charges of all descriptions, particularly at the inns, are so exorbitant, that those only

who possess the advantages of plenty must expect to enjoy a respectable accommodation.

Mr. and Mrs. Baker were, some thirty years ago, performers in the company of Mrs. Wakelin (the latter's mother), about which time the former died. Mrs. Baker then attended fairs, with rope-dancing, pantomime, burletta, &c. &c. till accumulating some cash at Gosport, she struck out into the regular drama.

THEATRE, NEWBURY.

Like most of Thornton's theatrical towns, were we to trace the drama in this place, it would only be to enumerate a catalogue of strolling companies of the most inferior order. It will suffice to say, that the present theatre was finished in the month of November 1802, by Mr. Thornton, who had performed for several years in a temporary building. Notwithstanding the title it assumes, the house is situate in the Speene, or Speenham-land, on the river Kennet, as the magistrates of Newbury refused a license within their jurisdiction. The theatre forms one side of a sort of square, built on some waste ground, formerly terminated by a wall. It is a small house, but neatly fitted up: the boxes are lined with crimson damask: the centre box is private, and is decorated for the reception of the Margravine of Anspach, who occasionally distinguishes it with her presence, when at her neighbouring seat at Benham. The audience are admitted by one general entrance.

Mr. Thornton is so remarkable for absence of

mind, that he has frequently gone to London from Windsor to purchase some article wanted for the theatre, and returned without it: indeed, as a further proof, it is recorded of him, when dressing for an evening's performance, he sought where it was usually deposited, preparatory to his dressing, for a clean shirt, and not finding it, sent to Mrs. Thornton, who assured him she had put four there the preceding day; however, as not one could be found, another was sent for, and brought him: when proceeding to put it on, it was discovered he had already put on the four, in the search for which so much time had been lost.

THEATRE, ANDOVER.

Before Mr. Thornton included Andover in the list of his theatrical circuits, it was considered by the managers of neighbouring towns, as an unpropitious spot for the existence of Melpomene and Thalia.

Mr. Thornton is, however, particularly careful, never to loose by any of his adventures, as his schemes are conducted on so confined a principle, that a nightly average of a few pounds will amply repay him.

On Easter Monday 1803, he opened a new theatre in this place, which is neatly fitted up, and holds from thirty to forty pounds. Boxes 3*s.* upper boxes 2*s.* 6*d.* pit 2*s.* gallery 1*s.* Mr. Thornton visits Andover once in two years. His company possess the happy art of producing more novelty than persons in general are aware

of, for the spectators may constantly enjoy on the repetition of the same play, as announced in the public bills, a totally different performance.

Some time since a new comedy was given out for an early representation; the performers had no time to perfect themselves in their respective characters; in short, they knew scarcely a syllable of the play; and on the night of performance Mr. Thornton examining the number of his auditors through the fissure in the curtain, observed a book in the hands of a gentleman in the boxes, which he conjectured to be a copy of the play.

A person was immediately dispatched into the box, who found the manager's suspicion was well founded. With such a potent evidence of their incorrectness, it was impossible to proceed; time elapsed; the audience were clamorous; and the fiddlers weary of playing. In this state of difficulty they adopted the following method of getting the play-book out of the hands of the auditor.

The audience were informed, with all the solemnity of deep concern, that the *prompt* book having been unfortunately mislaid, was the sole occasion of the unusual procrastination of the performance. The owner of the book politely handed it to the performers, and the play was performed without any evidence of their incorrectness.

THEATRE, READING.

Reading theatricals, as far as our information extends, originated with the grammar school

plays of Doctor Valpy, whose boys performed on the 7th of October 1755, before the Vice Chancellor of Oxford. Previous to the year 1788, the public drama met but with small encouragement, in consequence of the great irregularities of one Johnson's company "whose conduct was so bad," to quote from the authority before us, "The women being all ——; and the men all rogues."

The impression made by these persons, was, as must naturally be imagined, of so strong and so disgusting a nature, that a Mr. Smith, and Mark Moore, alias Signor Morini, of rambling and eccentric memory, who separately reared their motley standard, were obliged to "fret their hour" in a barn in the outskirts of the town, from a resolution of the magistrates never again to suffer vagrants to exercise their calling *in it*. This impression, however, though strong, it seems was not indelible; for in 1788, Thornton had the address to get an abrogation of the dreadful edict, and to obtain permission to erect a theatre. He constantly attends the races, and after reaping the golden profits of a two months' harvest, retires like the Sun, to gild a new horizon.

This edifice, situate in Friar-street, has one general entrance, and money taker, to boxes, pit and gallery. We cannot compliment the scenery, the decorations, nor the attendance in the orchestra. As far as the pay-place, the passage is good and roomy; but afterwards, particularly that part of it branching to the pit, is very bad. The house will hold upwards of 40*l*. Boxes 3*s*. pit 2*s*. and gallery 1*s*.; half price, or any price is taken.

THEATRE, WINCHESTER.

The first company of respectability remembered in this part of the united kingdom, was brought from London by Mr. Yates in 1748, who occupied the market-house. In 1760, Messrs. Keasberry and Griffiths, of the Bath company, built a temporary theatre, in consequence of a camp consisting of eight regiments, that was formed in the neighbourhood, where they performed twelve weeks. In the play of "Alexander the Great," for Keasberry's benefit, some olive leaves that were used for decoration, twisted and interwoven with little bits of wax, caught fire from the lights. The flames continuing to blaze, occasioned an intolerable stench, and an universal cry of fire, which was succeeded by a general panic; but none received so terrible a shock as the departed Clytus, who, at that time lay *dead* before the audience. As by Galvanic impulse, he instantly revived, and in his haste, overthrew the son of the immortal Ammon, who measured his length on that dread spot where he had slain his General. However, as soon as the cause was ascertained, all was restored to order, and the redoubted Clytus quietly returned, and (hard and uncommon lot) for the *second* time gave up the ghost. The following season, Mr. Lee carried a company (probably from Portsmouth) to Winchester every Saturday, for several weeks, in August or thereabout. Shuter, Grimaldi, and the celebrated Nancy Dawson, were among his actors. This was continued at different subsequent periods.

This theatre was pulled down in 1763, when

the town-hall was handsomely fitted up for a company, under the management of Mr. Samuel Johnson, which afterwards fell into the hands of Messrs. Collins and Davies. After performing near the cathedral, over some shambles, a neat and commodious theatre was erected by subscription, in 1785, which cost 1000*l.* and holds 60*l.*; the expences 16*l.* The subscription is now paid off, and the theatre become the exclusive property of Mr. Collins.

THEATRE, EXETER.

The old house was built in 1749, and stood in Theatre-lane. It was under the management of Mr. Kennedy, from Bath, who also had Portsmouth and Plymouth theatres. About 1758, he sold it to Mr. Pitt, who was nicknamed Harlequin, at whose death the widow continued it till 1764, when Mr. Jefferson joined her in the management. In 1765, Jefferson and Josiah Foote, a butcher of Exeter, purchased the widow's property, and renewed the lease. Mr. J. returning to Drury-lane in 1767, also sold his interest to Mr. Foote, who thereby became sole proprietor; but he shortly afterwards re-sold a part to Mr. Wolfe. In 1787 Mr. Hughes, the present proprietor, with the assistance of Mr. Trewman, a printer there, purchased the whole, and built the theatre near the Circus.

Mr. H. was bred to the *devil and bush*, or button-painting line, at Birmingham, but having "*a soul above buttons, and panting for a liberal profession*," he frequented a house in that town (Jack Cotterell's, the Box-iron, in Dudley-street), where

the back parlour was fitted up for the convenience of a spouting club. Here he and Mr. Siddons were one evening roused to a noble pitch of emulation, by hearing that Mr. Jones, the acting manager for Ward (grandfather to the present Mrs. Siddons), was to be there. They struck a bargain, and made their first appearance on a stage at Coventry, where they played in a Riding-house, and dressed in Bridewell. Hughes was engaged as painter and performer; and having a good study, was reckoned an useful hand. His good fortune having conducted him to Plymouth-dock, he married the daughter of Williams, the manager there, and is now proprietor of that and several other theatres. Here, as in most other cities, the theatre is not attended in proportion to the population: the company, generally speaking, is respectable; but Devonshire has never yet been famous for producing theatrical geniuses.

The building stands on a very eligible spot, and is exceedingly well fitted up, on the plan of old Sadler's-Wells, probably designed by the same artist, the proprietor being connected with that concern. The dressing-rooms are situated at the back, underneath the stage: the house will hold nearly 100*l.* at 3*s.* 2*s.* and 1*s.*—the season towards the spring, and the assize week. The tremulous voice and manner adopted by Mr. King, in the character of *Lord Ogleby*, were an imitation of Mr. Andrew Brice, a printer of that city, who had accumulated an independent fortune, but who was, in a variety of instances, a perfect model for the representative of the antiquated debauchee.

THEATRE, SOUTHAMPTON.

So recently as 1756, theatres were hardly known at Portsmouth, Southampton, Chichester, or Winchester. The first company of any note was that of Mr. Farren, the father of Lady Derby, who performed at the Town-hall with considerable success till 1766, when a regular theatre, holding about 40*l.*, was constructed from a silk-mill, by subscription of the inhabitants, and the management given to Mr. Samuel Johnson: it opened in August, and closed at the end of October. The concern came shortly afterwards under the direction of Collins and Davies, who enlarged the building, and considerably improved it; for though it was neat, it was certainly much too small.

About 1783, Incledon made his first appearance upon any stage: Mr. Royle, a member of the South Hants band, first introduced him to theatrical life. Coming to the Three Tuns, in that town, they called for some bread and cheese and beer: a gentleman present, applying himself to Royle, said, "Don't you belong to the band?" To which he replied, "I do." "So do I," uttered Incledon.—"You!" returned the other, "a band-itti, I suppose you mean." Apollo assured them it was true, and that he had just come from on board a ship, with a party of singers and musicians. This was sufficient: a *specimen* was loudly called for in proof of his assertion, with which he readily complied. In short, he acquitted himself in such a manner as induced the musician to recommend him to the theatre, where, being heard, he was engaged at 10*s.* 6*d.* per week, to sing an occasional song.

His situation becoming unpleasant, and the manager apprehending his daughter in danger, Grant, a musician, who played at the theatre, and also at Bath in the concerts, spoke for him to Keasberry, who thought him unnecessary while he had Wordsworth.—" But, Sir," said Grant, " Wordsworth is *lofty*, and this is the man to *take him down*."

Incledon was engaged; and, in getting up " Robin Hood," proposed to personify Edwin. The company sneered, and declared the piece would be damned: however, in the song of " Since all my hopes, dear maid," he excited the feelings of the audience to such a degree, that they scarcely knew how to suppress their encores and plaudits. Collins and Davies had also the Salisbury theatre: the latter died in 1797. The elegant fashionables visiting Southampton refused to patronize the theatre, in consequence of its ruinous condition, and most deplorable entrance; therefore, as the lease was nearly out, on the 12th of September, 1803, they commenced campaigning in another, built under the regulation of Mr. Slater. Collins gave 450 guineas for St. John's Hospital and the ground on which it stood, in French-street, nearly opposite the former theatre, the charity being discontinued. This old building furnished him with ample materials for his new one.

It is said that the new theatre cost 2600*l*. It has a bad gallery; the pit is much too low; the stage is short; and the boxes so near the pit, that the lower tier resemble the orchestra boxes of Drury-lane, the company appearing to sit below the level of the stage. The house holds upwards of 100*l*.: 4*s*. admission to the lower boxes, which have a good lobby; as have also the upper

tier. Charges, 23*l.* The benefit of a favourite performer generally amounts to 60*l.* or 70*l.*

THEATRE, PLYMOUTH.

A sort of temporary theatre was originally constructed in Broad Hoe-lane, which is now the malt-house of Messrs. Langmeads and Co. Here Mr. Kennedy and his company exerted professional activity.

Nothing deserving of remembrance occurred till the year 1758, when Arthur, a comedian of merit at Covent-garden, suggested the idea of a summer venture, and procured the shells of three unfinished houses from a Mr. Kerby, for a sharing company; having previously obtained a promise from Messrs. Jefferson and Davies to support his cause until he should repay himself 480*l.* (the money to be expended in the preparations), which he accomplished in about two years. The theatre was opened on Monday the 25th of June, with the "Provoked Husband," to 35*l.* To avoid losing time, they played the first three nights without a roof, being merely covered in with sail-cloth. In the course of ten weeks they took 1800*l.* No half price at benefits for the first five years.

In 1759 Mr. King was engaged from Dublin; and afterwards from Plymouth at Drury-lane. At the conclusion of the following season, Arthur sold the concern to Madame Capte Deville, an eminent dancer engaged in the company, for five hundred guineas, who appointed Mr. Mattocks to officiate for her. In 1761 Mattocks bought half the property, which two years

afterwards he disposed of to Anthony Kerby (not him before mentioned) who had already purchased the other half. The house was so crowded on Shuter's benefit, that the beam of the gallery was seen to move; two uprights were in consequence placed to support it, which remain on permanent duty to this very day.

Previous to the commencement of the ensuing season, Kerby wrote to Mr. Jefferson, who was then performing in Dublin, to officiate as manager, for which service he was to receive one-third of the profits, besides his salary as a performer. He acceded, on condition that the interior should undergo alteration, which being agreed to, he sent some carpenters and painters from the theatre, Dublin, before whose arrival Kerby, the proprietor, died. Mr. Manley, however, the nearest surviving relation, permitted the men to proceed. Soon afterwards Mr. Jefferson arrived, bringing with him the major part of the Dublin company, and to his great surprise, understood that the materials had been entirely on the credit of his name, which was well known and highly respected. He immediately ordered in all the bills, amounting to 261*l.* and applied for exoneration to the heir at law. This was refused. Mr. Jefferson being therefore forced to the responsibility, thought it advisable to purchase the scenery and wardrobe, which were left by will to a Mr. Hunt, and secure a lease for twenty years. He remained the sole proprietor till 1770, when he sold one-third to Mr. Josiah Foote, a butcher of Exeter; and another third to a Mr. Wolfe, of Pynn, near that city. This unharmonious partnership con-

tinued till 1784, when Foote died, leaving half his share to Jefferson and his son, and the other half to Wolfe in trust; which part was treated for by Mr. Hunn, a mercer of the town, who deposited 150*l.* in part payment; but being unable to furnish the remainder, Wolfe threw him into prison; and liberated him only on condition of relinquishing his claim. In 1788 Bernard became a part proprietor; and the firm obtained a license under the new act of parliament.

In 1793, some dispute arising between the partners, Bernard built a temporary wooden theatre in George-street; but a reconciliation taking place, the company returned to the old theatre, after playing a few evenings only in the new one. This season Sir Charles Bampfylde performed the part of Captain Brazen, in his own name publicly printed in the bills, at the top of which appeared in conspicuous characters these words,

"By desire of Sir Charles Bampfylde."

We leave our readers to determine how far the name of the character and the nature of the action corresponded.

When John Kemble, in performing Hamlet, repeated his entreaty to his school-fellow to play upon the pipe, Bernard, who performed the part, replied "Well, if I must I must," and played the air of the black joke—a joke by far too black for the occasion. The gentleman who supplied us with this article (a man of strict veracity) declared that he was present. In 1794, the song of the Little Farthing Rushlight being very popular with the gallery, Incledon was not suffered to proceed with his character of Lubin in the "Quaker," till Bernard had complied with the

wishes of the audience by singing it; but what is more extraordinary, and exposes in the strongest manner their want of musical taste, is, that in 1804, Incledon played at Plymouth for one night only, and was prevented from proceeding in the part of Lubin, on account of the clamour for that truly ridiculous and unmeaning song of "Barney leave the girls alone." Incledon stepped forward, and appeased the tumult, by assuring the gallery that *Mr. Barney* should wait on them at the end of the first act.

In the season of 1795, Bernard was with a company at Guernsey; Wolfe was also absent; and Jefferson, disabled by the gout, to which he has been a martyr ever since, obliged to be carried in and out. He appointed Mr. Freeman, a performer in the neighbourhood, to assist his son in managing the concern. Shortly afterwards Wolfe returned, and blamed Jefferson for the appointment; notwithstanding which, he soon assigned his share to Freeman, as did Bernard, whose embarrassments made it *to him* of little value; and Jefferson, whose infirmities rendered him incapable of looking to his interest, finding that various treaties were carrying on with the manager of Plymouth-dock, relinquished his *third*, together with the wardrobe, scenery, &c. for the sole consideration of an annual benefit free of all expences. Thus Mr. Freeman became proprietor of the Plymouth theatre: he then renewed the lease; exchanged the name of Freeman for that of Foote; refitted the interior; and bestowed on it the epithet of Royal—but, on what authority is yet to be discovered: however, "its a good *travelling name*, and prevents a number of troublesome inquiries."

The continuation of the war proved very ad-

vantageous to him, but what increased his success was the power he possessed as a licensed manager, over the theatre at Plymouth-dock, which Bernard once shut up. The proprietor of the Dock theatre had petitioned parliament in January 1770, to obtain a patent; which passed the Commons, but was rejected by the Lords: the following year it was again attempted, and again was foiled. This house is a nightly scene of riot and debauchery, notwithstanding the constant presence of the Magistrates, who use their privilege of admission, not only for themselves, but their friends, without excepting benefits. It is undoubtedly an injury to the other theatre, being no more than a mile and a half distant, which space is nearly all inhabited; and by keeping one of the theatres open all the year, the townsmen become indifferent to theatricals in general. Foote, therefore, employed his power, by compelling Mr. Hughes to yield to him the management, and to engage his company, &c. &c. for the Dock season.

Affairs continued in this state till July 1803, when the bills announced that Messrs. Smith and Winston had bought the property. The fact was this: Mr. Foote obtaining an ensigncy in the Militia, wished to be *considered* as out of the concern; and Mr. Winston, to oblige him, consented to favour the report; but some disputes arising the following year in settling the accounts, Mr. W. tired of the scheme, advertised his one-third part for sale, at 600 guineas, having paid 500 for it, besides his quota of the alterations; for previous to the opening in 1804, the whole of the interior, which was in a truly deplorable condition, was rebuilt under the immediate and sole direction of, and from

a drawing made by Mr. Winston. The house is now extremely light and elegant; and, for its size, as perfectly complete as any out of London.

The theatre has been opened three and four nights a week, during the summer, and once a week in winter, for nearly ten years past; and the Dock theatre, three and four nights a week for six months, and once a week for the remainder. Were the licensed managers to exert their right, and suffer only one theatre to be opened, and that but for a moderate time, there is no doubt but that the scheme would answer.

The Plymouth taste, like that of most other country towns, is very far from a refined one; preferring buffoonery to the chastest acting. The audience and performers are frequently annoyed by the half-price visitors, who though they dare not carry their riots to the extent practised in the neighbouring house, are still a nuisance. Mr. Jefferson's benefit is always well and fashionably attended, and we are happy to add, the last two years have been particularly lucrative. There are seventeen years of the lease, at 43*l.* per annum, unexpired, held under General Manley In March 1804, it was put up to auction, with several other buildings, but not sold. The house holds 75*l.* at the usual prices of 3*s.* 2*s.* and 1*s.* The second price commences at half past eight, but does not affect the gallery. Boxes 2*s.* pit 1*s.* 6*d.* Benefit charges 21*l.* The season is from Easter to Michaelmas, which ought to be reversed.

THEATRE, BIRMINGHAM.

Theatrical exhibitions in this town are rather of modern date, none being on record till after

the commencement of the eighteenth century, and those (to use the corrupted state of the word) of a truly *Brummagem* kind. Some strollers erected a temporary shed of boards and canvass in the fields. About 1730, the amusements of the stage attained a superior degree of credit; for the itinerant heroes opened a barn or stable, in the Castle-yard, where they performed in painted rags and tinselled ornaments, to an audience replete with boisterous mirth, who went to banish care at *three-pence* a head. The first regular theatre was erected ten years afterwards in Moor-street, which gave another spring to the proceedings: in the day-time a drummer paraded the town, who beat his rounds, delivered his bills, and roared out encomiums on the entertainments of the evening, which, however, had not always the desired effect. We have been informed by an eye witness of the fact, that the celebrated Yates had sustained this office; and when we reflect that both himself and Shuter exercised their talents in a booth in Bartholomew fair, astonishment ceases. The house was afterwards converted into a conventicle; it then became a grocer's warehouse; and ultimately the workshop of Messrs. Bellamy and Co.

In 1751 a handsome theatre was built in King-street, and opened in 1752 by a company announcing themselves "His Majesty's Servants," from the Theatres Royal, London. These persons expressed a wish that the townsmen would excuse the ceremony of the drum, alleging as a reason—*the dignity of a London company.* The novelty had a surprising effect; the performers pleased, and the house was continually crowded: the general conversation turned upon theatricals; and the town seemed to exhibit one vast theatre.

Encouraged by this success, a rivalship was established by a *second* London company; but soon perceiving that the public were unable or unwilling to patronise two theatres, they withdrew their claim.

In June 1762, Messrs. Hull and Younger had a sharing company. In June 1774, an opposition was again attempted, and a theatre opened in New-street, under the management of Mr. Yates, with "As you like It," *Touchstone* by himself, after a prologue written by Foote. In 1776 Mattocks petitioned the Commons to grant a license; and the change of the Birmingham taste may be gathered from the inhabitants presenting a counter-petition. The matter being examined before a committee, was there thrown out, and no farther proceedings took place. About 1777, King-street theatre underwent alterations, being materially improved and enlarged; but after a few nights' performance it was shut up, together with its rival in New-street, by Justice Parsons. The company at each house was truly respectable.

In one of the contests between Younger and Yates, Mr. Ross was engaged for a certain number of nights in aid of the former. Being unsuccessful, Ross, out of humour, wished to decline completing his engagement: the manager, in hopes of better success, refused compliance; and being obliged to attend his duty in London, he strictly desired his deputy not to dismiss the house if it produced a single shilling. The "Fair Penitent" being announced, Ross went to examine the box-book, and found it a perfect blank. Concluding by this the performance would not take place, he ordered a late dinner, determined to indulge. At the time the

piece was about to commence, lo, there was no Horatio! A note was dispatched to require immediate attendance; to which he returned a verbal reply, and sent some one to spy out the state of the house, which was then so bad, that he resolved to stay where he was. A peremptory order was the consequence, that he should come and fulfil his engagement; whereupon he arose, went angrily to the theatre, put on a red coat and waistcoat, and a wig, retaining his black satin breeches, white stockings and dirty shoes, which he had worn all day. In the quarrelling scene, he gave the deputy manager, who played Lothario, so severe a blow, that he absolutely sent him off the stage. When he afterwards required the reason of the insult, Ross, with affected ignorance, replied—"insult! I don't remember how."—"Why, Sir, the blow you gave me."—"Blow, Sir," rejoined the other, considering—"blow!—Oh Sir, I felt the *animation of the part*, that was all—but no blow, Sir; no blow."

In 1779, we find the two houses again in contest, Mattocks at the old theatre, against Miller at the new. Miller had property, and mounted his hobby behind the scenes; but he never could prevail on his audience to believe him the actor he imagined himself to be. After some time he was fully convinced of his error; for, in the representation of the part of Hamlet, he received repeated tokens of disapprobation. The enraged actor, in imitation of Mr. Bayes, exclaimed aloud, "if you do not approve of my Hamlet, I solemnly assure you that I never will favour an audience again with my performance of Frenchmen," (which was certainly beyond mediocrity). The audience laughed and hissed, and Miller

kept his word. King street was finally shut up in 1780, and, like many of its kind, became, and remains, a meeting for dissenters. An additional and superb portico was at this time erected, which might have justified the New-street theatre in being pronounced one of the first provincials in the kingdom.

On the 18th of August, 1792, this beautiful theatre was destroyed by fire, but whether by design or accident, has never been duly ascertained: it was discovered to be in flames about two in the morning, and by four it was reduced to an undistinguishable heap of ruins. There was reason to believe it proceeded from the diabolical malice of some incendiary; whereupon the proprietors offered a reward of an hundred pounds, which they afterwards doubled, to discover the infamous perpetrator. By this accident, a number of persons were seriously injured by loss of benefits, &c. &c.

The years 1793 and 1794 have necessarily been a blank in the theatrical records; but 1795 produced a structure richer than the former, which, like a Phœnix, issued from its ashes. It was opened by Mr. Macready, from Covent-garden, with the aid of an excellent company, on the 18th of June. Two busts in relief, of Shakspeare and Garrick, were elevated over the little windows. The head of Garrick is placed in the *right wing*, by a blunder of the architect. A beautiful assembly-room has communication with the boxes; and there are other commodious rooms in the front, which are used for the Shakspeare-tavern and coffee-house, kept by a Mr. Wilday. The stage is not proportioned to the house, being but forty-eight feet long and fifty wide, which causes large blank piers on

each side to fill up, greatly to the prejudice of its beauty and harmony. The form of the theatre is nearly that of half a circle; it has two tiers of boxes that go all round; and a gallery of the same shape, above. The scenes are richly painted by Messrs. Greenwood and Dixon, and the house is illuminated with wax candles, in twenty chandeliers, and patent lamps: handsome green-room, wardrobe, dressing-rooms, &c. The prices of admission are 4*s*. 2*s*. and 1*s*.; the expences of the night are fifty guineas; and the largest sum the house has been known to hold was 268*l*. 4*s*.: the 14th night of Master Betty's appearance. In January 1801, some ladies and gentlemen performed two plays under the regulation of Mr. Bissett; one for the benefit of the General Lying-in Hospital, and the other for the Soup Shop.

Macready is a spirited manager; and during his season, which is from the middle of June to the end of September (for Birmingham never flourished as a winter theatre), he engages the principal performers from both houses in London, and frequently at a great expence. There is a triennial Oratorio, for the benefit of the Fund of the General Hospital, performed in St. Philip's church; and concerts, which are held at the theatre, when the stage is boxed up to the ceiling: they are generally well attended. When trade is good, the theatre flourishes; but for two or three seasons the receipts have been indifferent. When Macready first took the theatre, his accounts were regularly submitted to the inspection of the proprietors, who received a third of the profits. He afterwards made a more advantageous arrangement, reserving the whole to himself on paying 700*l*. as an annual consideration for rent.

THEATRE, CHICHESTER.

A company, under the management of Mr. Dymer, formerly played at a room in an inn in this city. Mrs. Clarke says, in her Life, published in 1755, that she "was once requested by a person in the pit, while playing the part of *Pyrrhus*, to give them some speeches out of *Scrub*, which she had performed the night before with great success:" a curious specimen of *refined judgment*, and *theatrical taste*, in the amateurs of former days. It was left to Garrick, not only to reform and grace the stage, but also to direct and ripen the ideas of an audience. Mr. Dymer was succeeded, in 1764, by Mr. Samuel Johnson, who converted a malt-house into a tolerable theatre, holding about 40*l.* Collins and Davies were the next campaigners.

In 1792 a very pretty theatre, holding 50*l.* was erected by tontine, on the site of the old one. His Grace the Duke of Richmond, whose seat (Goodwood) is near Chichester, superintended the building, and generously furnished it, when completed, with some beautiful scenery, painted by first-rate artists for his private theatre in Privy-garden. It has an annual productive season, seldom playing above three nights a week. The salaries run from 18*s.* to a guinea and a half; and the performers take their benefits by two and two: charges, 17*l.* Admissions, 3*s.* 2*s.* and 1*s.*

THEATRE, PORTSMOUTH.

We introduce the theatrical history of this place with observing, that as far back as 1732, Mr.

Macklin performed here as a member of an itinerant company, since which period there is little on record that appears decisive till 1758, when Mr. Kennedy, manager of the Plymouth and Exeter theatres, visited Portsmouth in the summer, with a sharing company (generally called the Brandy Company, from the intemperance of its members), where, the following season, Mrs. Osborne, from North America, in the fifth act of the "Mourning Bride," became a *joyful mother*. Mr. Moody, who had also just returned from America, was, at this theatre, engaged by Mr. Garrick for Drury-lane, where he soon afterwards appeared in the character of King Henry the Eighth. Mr. Victor says, that he here witnessed the representation of "Richard the Third," in which, on Richard exclaiming—"Oh, take more pity in thine eyes, and see here," Miss White, in Lady Anne, indignantly exclaimed, "Would they were *battle-axe*—to strike *thee dead!*"

At the close of the season in 1760, Mr. Kennedy took away with him the scenery and the wings; on which Arthur, the manager of Bath, projected the building of another theatre; which opened on the 20th of July, 1761, with "Hamlet," and the "Contrivances." It afterwards fell into the hands of Mr. Samuel Johnson, who, after occupying it a single season, lett it to Mr. Mattocks and Mr. Simpson, to whom, in 1776, Wheeler became deputy.

In 1785, the first symptoms of Mr. Brereton's insanity discovered themselves at this theatre, in the part of Lovel, in the "Clandestine Marriage," when he obliged his wife, the present Mrs. Kemble, who personated Fanny, to dance a minuet, which is totally irrelevant to the charac-

ter. In Posthumus, he came dancing on the stage, and altered a number of the speeches. He played Alexander the Great, for a benefit. In the scene where Statira says—"Hold off, and let me rush into his arms," he turned short round, went off the stage, and left her to make the best of it. When she lay dead, he walked up to her, and exclaimed, "O, my poor dear little ———, who could have used you so?"

About eighteen or nineteen years ago, a Mr. Perry, an actor in Wheeler's company, having quarrelled with the manager, agreed with Kent, the landlord of the Goat public-house, to build an opposition-theatre between the half-way houses and the gates; but, after all his exertions, was unable to obtain a license; in consequence of which, the house was opened on the plan of Sadler's-Wells. In a short time they ventured upon farces, till at last some plays were winked at. They had not continued open above six months when Perry died, and the concern was carried on a little while by Cornelys, for Mr. Kent; then finally dropt, to the ruin of the latter, who afterwards became a guard to one of the stage-coaches.

Near Perry's theatre there was a public-house, kept by one Coombs, the present property-man of Covent-garden, where Brereton, Williams, and Staunton, in a fit of ebriety, one day pelted the carriage of the magistrate (Sir John Carr), as it passed along, and nearly broke the pannels, for which they were reduced to the necessity of a public apology!

Mr. Collins succeeded to the management in 1787, and was joined by Davies, who died in 1797, leaving his share of the property to his children. It was here that Miss Street, after-

wards known by the successive names of Dancer, Barry, and Crawford, made her first appearance in the character of Monimia, as did Mrs. Abington, at the old theatre, in the farce of the "Virgin Unmasked."

Neither the external nor internal appearance of the house entitles it to much consideration; and as so much money has been made here in time of war, we think the public have a right to expect a share of the emoluments to be expended in embellishment. The company is truly respectable. The circuit consists of Portsmouth, Winchester, Southampton, Chichester, and Newport. The established law of performing under license not more than sixty nights, and that within four months, has been rigorously enforced during Mr. Collins's management. The theatre will hold 80*l.*—expences, twenty guineas—season, the winter—prices, 3*s.* 2*s.* 1*s.*

THEATRE, GRANTHAM.

The Lincoln circuit, of which Grantham is a part, was established by Mr. Herbert, who was bred a surgeon and apothecary, about fifty years ago. He had three sons and one daughter. Nathaniel, the eldest, who is the only one that claims particular attention from us, was apprenticed to a butcher. When he arrived at years of maturity, he embarked, as a performer, with a company of comedians, for the West Indies, where he continued till the death of his father, when he returned to England, with a view of taking on himself the management of the vacant company, being not only the eldest son, but the

only one on the stage. His mother, to whom the company was left, had resigned it to the memorable George Alexander Stevens, who had married her daughter; but finding his Lecture on Heads more profitable, he had assigned the management to Mr. Dyer, one of his principal performers, while he made his tour. Mr. Herbert, thus disappointed, meditated revenge, by endeavouring to form an opposition company; but in this he was equally unsuccessful. At last, by the interference of their friends, his mother made over to him the property and management, for a stipulated sum and yearly income. To raise the means, he admitted Mr. James Augustus Whitely, of well-known theatrical memory, as a partner, being a monied man; but he, having another circuit to attend, appointed Mr. James Shaftoe Robinson, father to the present manager, his deputy, who, after some time, purchased Mr. Whitely's share.

Mr. R. was born at Ludlow, Shropshire, and educated at the grammar-school, from which he absconded at the age of seventeen, and commenced actor. In this situation he encountered the many vicissitudes attendant on the profession of the histrionic art. Travelling between the towns, in company with Mr. Bensley, lately of Drury-lane, he found their *united stock* amount to a *single penny*; with this they agreed to toss up for the purchase of a mutton pie, for the benefit of the happy winner. Mr. R. proving successful, Bensley, during the other's luscious banquet, stamped and swore like a truly hungry and irritated son of Thespis. On another journey with Mr. Henry King, they suffered almost a three days' abstinence; at last, they hit on the expedient of cutting off their hair, at that time worn long,

and selling it, to supply the common calls of hunger; but the operation having nearly left them bald, they were under the necessity of refunding part of the produce for a couple of cherry-tree wigs, vulgarly so called, which they wore, to the no small entertainment of their brethren. Early in life he married Miss Ann Fowler, of Loughborough, while in a company at that place. He was afterwards engaged at York, under the successive management of Achmet and Tate Wilkinson, where he continued till invited by Whitely to superintend the Lincoln circuit. He died at Sheffield.

After some years, Herbert and Robinson contracted a partnership with Messrs. Younger and Mattocks, in the management of Manchester, Sheffield, and old Birmingham theatres, still retaining the Lincoln circuit. This partnership not succeeding, they soon dissolved it, and confined themselves to their usual route, taking in a third partner, Mr. Green, who had been an officer promoted from the ranks. In consequence of Mr. Robinson's death a twelvemonth after, who was the active manager, and of allowed abilities both on the stage and off, the reputation of the company soon declined, together with its consequence, success, and emolument. Mr. Green purchased the vacant third for 300*l.*; and Mr. Herbert, about three years afterwards, a little embarrassed in his private affairs, and tired of a falling scheme, by the advice of his brother Dennis, sold his share to Mr. Whitfield, late of Coventgarden, for a similar sum, when he took the White Horse inn at Baldock, where he died.

Herbert's reputation as a country actor was considerable, particularly in coarse comic characters, clowns in pantomimes, &c. &c. When a

child, and just able to speak sufficiently for the stage, he represented the Duke of York, in the tragedy of "King Richard the Third." When he should have said, "O mother! mother!" he made a pause—the lady who performed the Queen, gave him the sentence several times, to which he at last replied—"You are not *my* mother; give me my leather breeches, I want to go hoame." During a pantomime at Sheffield, in which he performed his favourite part of Clown, Harlequin, disguised as a watchman, at the door of a night-cellar which opened by a trap, stood with his staff ready to strike him on the head when he appeared, for which purpose a wooden head was customarily provided. Unluckily, at that moment the block was missing; when Herbert, in the bustle, zealous for the cause, and thoughtless of the danger, used his own, which was instantly accosted with so severe a blow, that he fell back through the stage. A momentary consternation prevailed, in the idea that he was inevitably killed; but their fears soon subsided, on hearing him bawl out in his Stentorian voice, "I'm a dead man! he's killed me! he's killed me!" and running directly on the stage, went through the character with his accustomed pleasantry.

By his secession the firm became (the widow) Robinson, Green, and Whitfield. Whitfield's London engagement compelled him to depute Green, whose sister he had married, to attend to his share of the concern; but he being no actor, and unacquainted with theatrical matters, the company more and more declined; therefore seeing the necessity of making something of it while he could, he sold his share to Mr. Miller, one of his actors, for, it is said, only 150*l.* A year

or two after this, he also purchased Whitfield's share for less than 100*l.*

Thomas Shaftoe, the eldest son of Mrs. Robinson, having become of age, she assigned her share to him. Thus they continued several years, when frequent dissentions rendered it advisable to separate, and Miller sold his shares to his competitor for 1200*l.*, who afterwards disposed of half the whole to Mr. Robert Henry Franklin, for 900*l.* Mr. F. (of whom an account hereafter) remained five years, when he paid the debt of nature, leaving the property in trust for his only son. This partnership was as noted for unanimity as the other was for the contrary.

Mr. R. married Miss Ross, sister-in-law to Mr. Brunton of Covent-garden theatre, and daughter to the celebrated actress Mrs. Brown, formerly of the same theatre. Mrs. Robinson is a considerable acquisition to the company, and would no doubt have been on the London boards, but that her husband too well appreciates her value to his circuit. This is the gentleman who was styled by the Committee at Lloyd's, the *Patriotic Manager;* he having first augmented the Patriotic Fund by the produce of a free benefit at all his theatres; affording an example that has been generally followed.

The candid and liberal communications of this gentleman, have enabled us to lay before our readers the following whimsical circumstances of his infant days. He was born at Alford, in the county of Lincoln, and at six or eight weeks old, being remarkably small, was put into a hand-basket, and carried by his mother behind her husband on a double-horse from Alford to Boston (twenty-eight miles), where he made his public entry. At six years old he performed a

fairy in a pantomime, at Lynn; in which he ascended in a chariot to the top of the house, where he was obliged to remain till the piece was finished. Feeling himself easy and comfortable, he fell asleep, though in a critical situation; for, had he been by any accident overbalanced, he must inevitably have been dashed to pieces, as the height was very great. Here poor Shafto was *forgotten*, and the *house was closed*. Being missed at supper, it was conjectured he had gone to bed; but on inquiry, they recollected with consternation the situation he was left in, and its danger. In this distress, his father instantly repaired to the stage-keeper's lodgings, and called him out of bed. In fear, and almost in despair, lest his son should have fallen out, with trembling steps he approached the spot; seizing the crank, he cautiously let down the vehicle, and found him still in the arms of sleep. The safety of the object ascertained, his fears gave way to an irritability of disposition, and he directly knocked him out of the chariot, which completely awakened him, and brought him to his senses.

Theatricals here were formerly carried on in a rude building, consisting of pit and gallery, in Westgate. About thirty years ago, a more convenient one was erected in the Market-place, but without boxes: this necessary part of uniformity was added only ten years ago. In 1800, when the lease expired, a new and handsome theatre was built, with two tiers of circular boxes, by Joseph Lawrence, Esq. The season is annual for five weeks, commencing in December. The house holds 50*l.*, at the prices of 3*s.* 2*s.* and 1*s.*

THEATRE, LEWES.

The theatre of this town has been occasionally used by most of the Kentish managers; but from a religious tendency in its inhabitants, it is a bad resort for players. Williams, Peters, Smith, and Mrs. Baker, with many others, performed here, sometimes in the town-hall, and sometimes in a barn. The veteran Jefferson was two seasons in Williams's company, by the name of Burton. He married his former wife under a penalty of 500*l.* if she ever appeared upon the stage. Williams was commanded by some of the principal people of the town to get up "The Funeral:" Mrs. J. to personate Lady Charlotte. The bond was ineffectually urged; for on the knowledge of such a barrier, they actually succeeded in prevailing on her father, Mr. May, of the Navy, to give it up. The ladies provided the females of the company with dresses for the piece, and it was played three nights, each person's share amounting to six guineas.

Davies, in his Life of Garrick, says—"Mrs. Jefferson was a very elegant woman, the most complete figure in beauty of countenance, and symmetry of form, I ever beheld; this good woman, for she was virtuous as she was fair, died suddenly at Plymouth, in the year 1766, as she was looking at a dance that was practising for the night's representation: in the midst of a hearty laugh she was seized with a sudden pain, and expired in the arms of Mr. Moody."

The first regular theatre was built by Mr. Fox, who played on the off nights of the Brighton season: but his involvements soon compelled him to grant a mortgage for about 900*l.* After Mr. Cobb had paid Paine, as settled by the ar-

bitration (*vide* Brighton) they still refused him the expected license, unless he paid the mortgage, and by that means purchased the concern. In this dilemma, he gave a note at ten or twelve days date, but afterwards refused to honour it, as he thought it an extortion: an action was the consequence, and he was cast. He then renewed Jonas and Penley's lease for twenty-one years, at the annual rent of 50*l.* including the adjoining buildings, which lett for, one 8*l.* and the other 10*l.* per year. The present leaseholders are in possession of some small towns in the neighbourhood, of which Eastbourne is the chief. They annually "*show 'em in*" at Peckham-fair, and renew the days of Thespis. Bartholomew-fair has encountered much loss by their desertion, for these few years past. The theatre is situate at the bottom of Star-lane, in a place oftentimes called Botany Bay. Expences 10*l.* and holds 70*l.* at 3*s.* 2*s.* and 1*s.* An annual season.

THEATRE ROYAL, MANCHESTER.

Plays have been performed in various parts of this populous and flourishing town; first in a large room over the Exchange; then in a building in Water-street, Salford, since used as a riding-school; and for the last thirty years, occupied as a timber *depôt* by Mr. John Berry, a dealer in that commodity; but the theatre which was superseded by the present, was at the corner of Brown and Marsden-streets, neatly fitted up, under the management of Mr. Whitely, who had been the approved dramatic caterer for many years.

In 1765 the facetious Edwin made his first appearance on a public stage, under the jurisdiction of Mr. Lee; whom in the following year

Whitely succeeded. There is no manager, not even the eccentric Thornton, to whom so many whimsicalities may be imputed; but what is generally termed goodness of heart, effectually counterpoised the errors of his understanding, and however marvellous or irregular his actions may appear, there are nevertheless among them, some of so dignified a nature, as would do honour even to the throne. He valued himself on being able to play any part of Shakspeare's pieces without a *double*. He was an actor of indifferent merit, zealous for the ancient school; had an unseemly twitch in his deportment; grave and sententious on all occasions, and a strict adherent to the measured cadence of teti-tum, tum-ti-te. When Edwin applied to him for an engagement, he gave him an excellent lecture on the profession of an actor, which every performer would do well to consider, before he ventures on the London boards (see Edwin's Life, by Pasquin, vol. i. page 242.) This lecture was delivered at Bowden's theatrical public-house (the father of the singer) in November 1766.

We will relate an anecdote of Whitely:—in a journey to Stamford, to save expences, he walked, and carried his portmanteau on his arm: within a few miles of the place of destination, he saw a hearse, and bargained with the driver to take him up. Being weary, he got into the interior, and fell fast asleep, having previously desired *John* to call him when he approached the town. The arch whip, anticipating the pleasure of a joke, drove into the inn-yard (the George) at Stamford, and collecting together as many of Whitely's friends as he could muster, told them he'd *show 'em fun*—then opening the door, he waked the snoring manager, with news of his journey's end. Jemmy got out, and to his asto-

nishment, perceived himself surrounded by a number of acquaintance, who all at once vociferated, "Ah, Master Whitely! How do you do? Welcome to Stamford." To which the disconcerted wight replied, in his usual phrase —"you lie, you lie, you thieves, I am *not* Master Whitely: I don't know any such person;" and coolly walked off with his portmanteau.

After our manager had enjoyed his dignity about six or seven years longer, he was supplanted by Younger and Mattocks, who obtained a patent, in consequence of a petition sent to parliament by the gentry, merchants, and others, resident at Manchester. A new theatre had previously been erected in Spring-gardens, by subscription of 50*l.* a piece, for forty shares; each is now well worth 200*l.* as they yield no less than 22*l.* 10*s.* per cent. on the original sum; besides affording free admission to any part of the house. It is a plain brick edifice, scarcely worthy of a town of such eminence; 102 feet long by 48, which is extremely incommodious. It was opened in Whitsun week, 1774, with the tragedy of "Othello," by a company from London. Mr. Younger continued manager for several years, and was succeeded by a number of adventurers, none of whom continued above two seasons, till Messrs. Banks and Ward assumed the managerial truncheon.

An amphitheatre was opened on the plan of Astley's in 1793, to amuse the public during the theatrical recess.

Early in the season of 1800, a pamphlet entitled "A Peep into the Theatre Royal," was published, and created much dispute and criticism. Mr. Cross, a performer whom it injured, answered it in an expostulatory address. The same year Mr. Banks relinquished his situation

in favour of Mr. Bellamy, now of Covent-garden, who continued in the management with Ward, until the theatre was purchased by Mr. Macready. The season commences in December, and closes the latter end of June. Admissions 3*s*. 2*s*. and 1*s*. no half price. The house has been known to hold 129*l*. Manchester is certainly one of the nurseries for London. In July 1786, Mr. Mattocks, who shortly after failed, brought the company, though out of the usual season, for the sake of the performance of Mrs. Siddons. Her six nights produced 64*l*. 89*l*. 92*l*. 67*l*. 77*l*. and 78*l*.

Herbert and Robertson were in partnership a short time with Younger and Mattocks. Herbert one night represented Douglas, in "Henry the Fourth," and Nathaniel his son, Sir Walter Blunt. In the fifth act, where Blunt is slain, Herbert, who seldom attended to either the words or business of his part, fell down instead of Nathaniel. A voice from behind *cursing his old soul*, and advising him of his error, caused him to spring up and renew the combat, when Sir Walter expired amidst the shouts and acclamations of the audience.

In 1801 the theatre was decorated and newly painted. This circuit, consisting of Shrewsbury, Chester and Litchfield, as well as Manchester, occupies nearly ten months in a year; for the remaining two, the majority of the performers engage at Buxton. It is on the whole a very respectable company.

THEATRE ROYAL, LIVERPOOL.

Mr. Kearne, an old actor, had a small sharing company in Lancashire, and occasionally came to

Liverpool. There was afterwards a theatre which was rented by Gibson, of Covent-garden, situated in Drury-lane, holding about 70*l.* A history of Chester, published in 1791, says, "the late theatre at Liverpool is now occasionally used as a conventicle by some dissenters."

On the 10th of January, 1770, a petition of William Gibson, for a play-house (supported by a petition of the Mayor, Aldermen, and Common Council, praying the bill might pass), went through the Commons; but, upon the question for committing it in the Lords, it was rejected. This petition was in January 1771, more successfully followed by another, for the bill passed both houses, and terminated in a patent.

A new theatre was built in Williamson-square, very near the former, at the expence of the corporation, on behalf of Gibson, who died before it was completed. His loss was much lamented, as the first who raised the Liverpool theatricals to consequence; and as being what is infinitely better, an example of benevolence but rarely to be met with. He left a donation of considerable amount to the indigent of the town, and was buried about two miles from Liverpool, where Younger, and several other persons of the drama are interred. Garrick has contributed to perpetuate his memory, by the lines inscribed on his tomb. Baker states, that he left part of his property to the Covent-garden fund; but we believe the truth to be, that he bequeathed the greatest portion of his fortune to Mrs. Bennett, with whom he had lived for many years, and the reversion of it to the fund, at her decease.

Wild, the prompter of Covent-garden theatre, died on the 10th of August 1801. He was de-

sirous of being interred at Liverpool, and pointed out the spot, a long time previous to his decease.

The new theatre opened on Friday, June the 5th, 1772, with a prologue, written by the elder Colman, which contains the following lines, applicable to the intended manager:

> "Peace, to his shade, who first pursu'd the plan;
> You lov'd the actor, and you lov'd the man.
> True to himself—to all mankind a friend,
> By honest means he's gained an honest end.
> You, like kind patrons, who his wishes knew,
> Prompt to applaud, and to reward them too,
> Crown'd his last moments with his wish obtain'd;
> A Royal Charter, by your bounty gain'd."

Younger and Mattocks had the theatre in 1775, with Kniveton, who had some share in it. Younger was fond of acting, notwithstanding his impediment of an obstinate lisp. The public, however, were much indebted to him for introducing that valuable acquisition to the stage, the elegant Miss Farren. He met with her, when barely entering her teens, in a barn, where she was delivering George Alexander Stevens's Lecture upon Heads, to supply the necessities of herself, her mother, and her sister. Younger was struck with the *tout ensemble*, and prevailed on Mrs. Farren to article her daughter to him (it being a condition to maintain the family till the articles expired), when he brought her out at Covent-garden, at which theatre he was prompter.

Liverpool, from its trade, situation, and other advantages, may generally be considered a successful resort: the receipts of the season of 1782 amounted to 3000*l.* and in 1784, to 3746*l.* After Mr. Younger's death Mr. Mattocks became sole manager.

Mr. Aikin commenced manager in 1787. Mr.

Kemble had it for the season of 1789 only. A portico was about that time added, as a necessary shelter for the company in rainy weather. The house used to be open during the time that the London theatres were closed, and the principal performers of the latter were in consequence selected. Formerly no actor, of whatever rank, could be permitted to appear here, without a regular engagement for the season; the townsmen having made a successful resistance to the introduction of provincial performers in the summer, of whom Mrs. Siddons and Mr. Kemble formed a part.

Mr. Aikin's lease having expired, and the scenery, wardrobe, and orchestra being in a bad state, Messrs. Lewis and Knight, of Covent-garden, took the theatre in 1803, for fourteen years, under a number of restrictions, at the yearly rent of 1500*l.* Aikin had it for 360*l.* only.

When this theatre was built, the back part extended to a rope-walk, and might have been continued to any depth, there being nothing to impede it. A narrow street has been since built, in such a manner that the back of the theatre forms a part of one of its sides There is now, therefore, no possibility of gaining room that way, though it is much wanted. Its late projection into the square very much hurts the appearance of the latter; which, had it not been the property of the corporation, would never have been suffered. They usually play four nights a week; and six in the race week. Their first season lasted upwards of ten months, including summer and winter. Last year it was found expedient to reduce the salaries—the highest is now *two pounds*; for this purpose they

had two sets of printed articles; one for the summer, and the other for the winter engagements. The charges for the summer benefits are sixty guineas; for the winter fifty-five.

The success that young Betty experienced at this place, exceeded credibility: he drew fourteen or fifteen houses of nearly 300*l.* each night; the last of which was more crowded than the first. He cleared 1520*l.* The following night, with the attraction of "Guilty or not Guilty," a new piece, they performed to *twenty pounds*; and so bad were the houses afterwards, that they prematurely closed the season; which was to have continued till May. They usually begin in June.

THEATRE, RICHMOND.

Richmond, or, as it was formerly denominated, Sheen, had a theatre in 1730, or before; as, about that period, the famous Pinkethman, of facetious memory, burlesqued the tragedy of Cato in it: himself and Norris represented Juba and the Roman Hero; the female characters were sustained by men; and none but low comedians were suffered to be concerned. A theatre was built on the Hill, by Chapman, an actor on the London boards (to whom Ned. Shuter was errand boy), about 1733; but dying ten or twelve years afterwards, the house experienced a number of vicissitudes, being left to puppet-shows, exhibitions, methodist declaimers, &c. &c. Shuter had Richmond in 1756, from whence Mr. Lacey engaged Miss Barton (the present Mrs. Abington.)

In 1762 the theatre was under the management of Messrs. Burton and Bransby. The company continued to play for a short time after the opening of the new theatre; but not perceiving it to answer, they sold the property, part of which was purchased by Mr. Love, son of Dance, the city architect. The present house was begun about the latter end of the year 1764, and opened in May 1765, by Mr. Love. It is erected on the site of an old mansion, which was divided and lett out in tenements, and afterwards bought by Mr. Horne and Colonel Hubbald, his son-in-law, of Mr. Pugh, watchmaker of Brentford. A bricklayer of Richmond, of the name of Alder, who still resides there, completed the edifice, from a model of old Drury, under the direction of Mr. Butler, architect and principal machinist of that theatre.

Mr. Love was succeeded in 1773 by Booth and Kennedy. In 1774 the well known veteran, Jefferson, who now resides at Plymouth, in conjunction with Slingsby, took the theatre on lease, but at the close of the third season, at the request of the proprietors (who wished to dispose of their property), they relinquished their claim. At this time the theatre was put up for sale, and sold to Mr. Waldron for 3600*l.*, who forfeited the deposit, and the property reverted to the proprietors. Mr. Horne, at his decease, bequeathed his share to Colonel Hubbald's three children.

In 1777 and 1778 Mr. Wheble, a tallow-chandler of Richmond, and another, rented the concern. In 1779 and 1780 Waldron and Co. succeeded. Half-price was attempted without success the former year, and has since been discontinued. In 1781 and 1782, the theatre was rented by twelve tradesmen, called by the town's-

folk the Twelve Apostles. Mr. William Palmer rented it in 1783, 1784, and 1785. In 1786, 1787, and 1788, the theatre was conducted by Mr. Stevens, in whose first or second season died the celebrated actress, Mrs. Hamilton, whose distresses first suggested the idea of a theatrical fund, though they were never succoured by its fostering influence. Mrs. Jordan first played here in 1789, during the management of Mr. Wynne, who held the theatre that and the following year. Miss Barnes, performing Wilhelmina, in the Waterman, not having learned the second act, found it necessary (to prevent the odium of incorrectness from attaching to her study), to excite the commiseration of the audience by fainting on the stage. The stratagem would infallibly have answered, had she not exposed the trick, by telling the carpenter, who ran to her assistance, to be careful of her gown, before he had borne her out of sight or hearing.

Wynne was an excellent pantomimic actor; he never publicly performed, but assisted those that did. He was a man easily discomposed, and easily restored. A sudden occurrence once induced him to post a bill on the theatre, purporting that it had closed. Mr. Parsons, who managed under him, was absent on a short aquatic excursion with some of the performers, and, on his return, remonstrated on the impropriety of this proceeding, whereupon the notice was immediately withdrawn, and the season suffered to proceed. Mr. Parsons left there a scene of his own painting, representing Richmond Bridge.

On the 11th of August, 1790, Lord Barrymore performed the part of Scaramouch in Don

Juan, for Mr. Edwin's benefit, and Mr. Harry Angelo the greasy Heroine of the Minor. The female part of Wynne's company played for Lord Barrymore, at his theatre, afterwards the Fantoccini, in Saville row.

In 1791 the concern fell into the hands of Messrs. Benson, Thompson, and Macready; and in the four following years Mr. Wathen had it. In 1796 the government of the theatre became quadripartite, under Haymes, Follett the famous clown, Cross, the composer of ballet-pantomimes of the Royal Circus; and Rees, the imitator. The following season it was under Haymes alone, who with fancy-dresses, and the first appearance of ladies, made the theatre answer this and the summer of 1798, though it could not boast of particular estimation. In 1799 the house was rented by a gentleman who assumed the name of Neville. His inexperience in theatrical affairs submitted him to a variety of impositions. Blue-Beard, and that maker of managers, Pizarro, got up at a great and unnecessary expence (upwards of 200*l.*; uncommon for the country), made some amends at the end of the season, for the losses and disappointments of a bad commencement. The original intention this season was to bring forward a set of actors, whose merits had been tried, and generally approved of, at the private theatre in Tottenham-court road; a place at that time of great consequence in dramatic estimation, but now almost sunk into oblivion. How far the attempt succeeded, may be seen by the following persons whom this adventure has brought upon the stage:—Mr. Faulkner and Mrs. Basters, now at Edinburgh; Mr. Noble, at Newcastle; Mr. Jones, at Dublin;

Mr. Lovegrove, at Bath; Miss Davis, now Mrs. Smith, of Covent-garden, &c. &c.

The four seasons remaining to be accounted for, were under the direction of Mr. Diddear, the manager of Dover, and Mr. Copeland, groom to the late Mr. Fector, banker, and principal proprietor of the Dover theatre, and formerly of superior excellence as a private actor. Their plan being on a confined scale, and renting the theatre a fourth year, seem to warrant us in concluding that the adventure has been successful.

On the 22d of October, 1802, Their Majesties and the Princesses honoured the theatre, for the first time, with their Royal presence—the performances were "The Belle's Stratagem" and "The Miser." In 1803 a kind of coalition took place, by admitting Messrs. Powell and Russell.

Having thus completed our plan of giving the several managers in their order of succession, there only remains to make a few observations on the theatre itself. How it came to be distinguished by the epithet of Royal, otherwise than by courtesy, from its vicinity to Kew, we are altogether unable to determine. The prologue spoken on its opening contained an express declaration, that it was "by commission made a royal sloop." But, with all due deference, we apprehend the assertion to be wrong; or how could they insert in the lease, a clause prohibiting performances without a license previously obtained from the Chamberlain's office? Indeed the Theatrical Biography, published in 1772, expresses that Mr. Love obtained a patent; which, if true, must have long since expired.

We may pronounce this house a model for theatrical architects. Before the curtain are

commodious boxes and a roomy pit, with every convenience. Behind it are twenty-four feet depth of stage, terminated by an arch, beyond which the stage may occasionally be lengthened twenty feet. That Richmond, generally speaking, is a bad theatrical resort, the great variety of its managers sufficiently testifies, there being no less than thirty-seven in nine and thirty years. As a further proof, in Stevens's time, Parsons, Bannister, and Palmer, played in "Who's the Dupe?" to 11*l.* For this some reasons may be assigned:—the number of beautiful and rural walks, its vicinity to London, fashionable tea and card parties, and not always the best actors.

The premises, which are copyhold of the manor of Richmond, cost about 6000*l.* The season is generally from June to October. The original rent was 250*l.* per annum, at which it continued many years; then gradually dwindled to 100*l.*, from which it has lately risen to 130*l.*: near six pounds the license; and a wardrobe-keeper entailed by the proprietor, at a weekly stipend of 15*s.* During Mr. Love's management the pit was 2*s.* 6*d.*, since that period 2*s.* Boxes always 4*s.*, and gallery 1*s.*—It is now rented by Mr. Cherry, of Drury-lane theatre, who has hitherto collected a very good company for the season.

THEATRE, BRIGHTON.

The theatrical history of this place is quite of a modern date, Brighton having been (till of late years it received the stamp of fashion) a poor fishing town, visited only by strollers and village hunters—a class of people travelling from

spot to spot, staying a single night at each. Their theatre was composed of canvass strained upon hoisted poles, which, when taken down, was easily portable by hand.

No regular establishment appears to have been here till the year 1774, when Mr. Samuel Paine, bricklayer of Brighton, built a theatre in North-street, which is still standing, but converted into a printing-office, wine-vaults, &c. &c. and which he lett to Mr. Roger Johnson for the term of three years. The house was then disposed of by lease to the late Mr. Fox, tavern-keeper of Bow-street, Covent-garden, for fifteen years, at sixty guineas per year; Mr. Paine covenanting for an annual benefit, free of expence, and free admission for himself and family on all occasions. Notwithstanding this agreement, a variety of disputes occurred between the landlord and tenant, for the first two years, concerning the former part of it; Mr. Fox sending a bill of charges, because the writings, through the neglect or design of the person employed to draw them, did not categorically state that the incidental expences of the benefit were to be allowed, as well as the benefit itself. Mr. Paine, in revenge for this injustice, singularly availed himself of his second prerogative (which did not admit the like demur), by regularly collecting on every representation his children and relations, to take possession of the best and the most fashionable seats, to the great disadvantage of the manager, and the total exclusion of all other applicants. They at length resorted to arbitration to adjust the difference, which was effected by a decision, that Mr. Paine should pay the half only of the charges, which were 20*l.* by way of compromise.

In 1790, about two years previous to the expiration of the lease, Fox erected the present theatre in Duke-street; and as the license which gave legality to the performances, was annually granted by the magistrates of Lewes, in his name, he met with no opposition in transferring his operations from the one theatre to the other. Mr. Fox did not enjoy the fruit of his labours, dying shortly after, involved to the amount of about 2700*l.* The creditors resolved to sell the property; and Mr. Cobb, an attorney of Clement's-inn, being on a summer's excursion to the races, in 1793, with a friend, was prevailed on to use his endeavours to procure a purchaser, Mrs. Fox expecting thereby not only to pay the debts, but secure a surplus, with some theatrical privileges to herself. Mr. Cobb was unable to succeed, on account of the incumbrances connected with the purchase, viz. a free benefit, an annuity to Mrs. Fox, and great uncertainty of the renewal of the license, as Mr. Paine was applying for a re-qualification for the former theatre. However, having taken an interest in the affair, through Miss Nelly Fox (now Mrs. Brown), who earnestly supported her mother's entreaties for relief and assistance; notwithstanding he was ill qualified for such a business, scarcely ever entering a theatre in London,—yet "stabbed by a white wench's black eye,"—he consented to advance the sum of 1600*l.* by way of mortgage. The creditors having agreed to take a composition, in December following he brought the amount in a post-chaise to the Castle-tavern, and satisfied the several claimants according to the nature of their demands: bond debts sixteen shillings, others fourteen, in the pound.

In April 1794, Mr. Paine applied at Lewes for

the license, not having acceded to an offer made to him by Mr. Fox, of 100*l.* to relinquish his pretensions, on the building of the present theatre. The matter was referred to arbitration, and it was decided that Mr. Cobb should pay Mr. Paine 130*l.* and his expences, amounting in the whole to 150*l.*; after which Cobb naturally thought himself secure of his license; but he had other difficulties to encounter. The next year he allowed the widow 100*l.* besides the benefit; and engaged Mr. Powell of Covent-garden (since dead) to manage under him; but finding at the close of the season, that he had lost near 200*l.* he declined any further concern in the active part, previously making some necessary arrangements, and allowing the widow 70*l.* by way of annuity. When Mrs. Fox died, the benefit was continued to her daughter before mentioned, who, on her marriage dropped it; and the annuity was divided between herself, her sisters and her brother; the last of whom returning from abroad, disposed of his share to Mr. Cobb, who soon after purchased the others also, whereby the whole concern became his property.

The ground on which the theatre is erected is subject to a rent of twenty guineas, on a lease that expires about the year 1810. The Princess of Wales visiting Brighton in 1796, attended the theatre so frequently, as to occasion the proprietor to expend nearly 60*l.* in converting the internal square form into that of a horse-shoe. The idea that her royal visit would be annually repeated, however proved fallacious, for she never afterwards appeared there.

The theatre was conducted by the late Mr. John Palmer, of Drury-lane, in the summer of

1792, and in 1793, assisted by Mr. Wild; Mr. Palmer having his Hay-market business to attend, which occasioned his performing alternately at both houses throughout the season—an instance of professional industry which we believe has never been exceeded, if we except Mr. Elliston's alternate exhibitions at Bath and London, that procured him the title of *telegraphic actor*. Mr. Palmer was to have reigned for two years longer, but he neglected to fulfil his engagement.

In 1795 the theatre was lett to Bernard; and the three following seasons to Diddear. In 1799, 1800, 1801, it was lett on lease to Messrs. Blogg and Archer; but after the second season, in consequence of a difference, Archer seceded, and Swendale was appointed to the management for the remainder of the term. In 1802 and 1803, it was governed by Mr. Haymes, who was indebted to Mr. Braham for almost the only success that he experienced. The prices of admission till within these two years were, boxes 4*s*. pit 2*s*. and gallery 1*s*. The boxes and pit are now advanced to 5*s*. and 2*s*. 6*d*.; and the charges from 20*l*. to 28*l*. The house will hold at these increased prices from 100*l*. to 110*l*. when quite full:—no half price is taken. The advance of rent has doubtless been the occasion of the increase of price; Mr. Cobb having gradually raised it from 200*l*. to 450*l*. per annum; paying all outgoings, and charging for each of the last two years no less than 500*l*. clear and unencumbered. The theatre is supposed to have cost about 2500*l*.; and the license is annually renewed at Lewes for the trifling sum of three guineas.

When the tax on hair-powder first took place,

it was exceedingly unpopular at Brighton, insomuch, that persons using it, subjected themselves to public insult: Mr. Fox, the late manager's son, having a character to perform, which rendered powder necessary, applied it to one side of his head, and not the other, reminding us of the figure, one half of which is pourtrayed as a skeleton, and the other as a beau): being interrogated as to the reason of the oddity, he replied, "that he did it to please both parties."

The theatre is now under the management of Mr. Brunton, of Covent-garden, who is highly deserving of the patronage his exertions and attention to the public have procured him. A new theatre is now building near the Pavilion by Mr. Cobb, the design of which has been submitted to His Royal Highness the Prince of Wales, for any improvements the taste of that illustrious personage may lead him to point out.

THEATRE-ROYAL, NORWICH.

A strolling company occasionally performed here from the year 1712, but its abilities were so much below mediocrity, that posterity will have no occasion to regret our passing them over in silence. On Tuesday the 31st of January, 1759, an elegant theatre was opened with "The Way of the World," under the management of Mr. Hurst. It was built by Mr. Ivory, who has left many proofs of his abilities in this city as an architect. Messrs. Griffiths, Barrett, and Brun-

ton, had the theatre successively after Mr. Hurst.

In 1799 the management devolved on a plaisterer of the name of Wilkins. The value of this theatre has increased more rapidly than perhaps any of its cotemporaries: it was lett to Barrett for 180*l.* per annum, at the expiration of whose lease, Brunton renewed it at 300*l.*, and Wilkins agreed to take it at 750*l.* Hindes is the manager, but is by no means equal to the task of catering for the Norwich appetites. The salaries are very fair, for if they have none exceeding fifty shillings, they have none (which is more essential) under five-and-twenty, and very few so low. This is a very profitable circuit, and deserves a proprietor of more spirit than it enjoys at present. The year is made out thus: first, Yarmouth; then Ipswich, a distance of fifty-three miles; forty-three more to Norwich (for the assizes); back to Yarmouth twenty-two; then to Stirbitch, eighty-six; to Bury, twenty-eight; Colchester, twenty-two; to Ipswich again, eighteen; to Norwich, forty-three; Lynn, forty-four; back again to Norwich, forty-four; and again to Yarmouth, twenty-two: making in the whole a twelvemonth's tour.

The Norwich Theatrical Fund was established the 21st of January, 1794, being the only one, Bath excepted, out of London.

THEATRE-ROYAL, NEWCASTLE.

Messrs. Lee, Hamilton, and others, from the Edinburgh company, performed in a *booth* erected

in the Castle-yard, to which there was no pit (the prices were, 2*s.* and 1*s.*), at various periods, from 1735 to 1750. The twenty following years were occupied by Mr. Baker of York, who sported a *booth* also, in the Turk's-head yard, Bigg-market. After some time, a theatre was built for him, which has since been converted into a concert-room: his season was from the time of the races to the end of August. Mr. Tate Wilkinson was concerned with him during the last years of his term. In 1767, 1768, and 1769, they lett the house to Messrs. Austin and Healton, for the winter season; and the lease expiring the ensuing August, the proprietors refused them a renewal, because they declined establishing a winter company, in conformity to the custom of the three foregoing years. Austin and Healton continued to perform; but the management undergoing frequent changes, it is evident that no new lease was granted. There were two galleries in this theatre, one of which, like the establishment of ancient Drury, was gratuitously meant for servants. This opening for imposition and disturbance is now generally and commendably discontinued. In 1772 Mr. Whitely's name appears as manager, though it was probably only for the race-week, as the other firm continued. At this period it was unlawful to take money for theatrical representations, therefore they announced a *concert*, between the first and second parts of which the performance to be given.

From 1775 to 1780, a Mr. Cuthell had a company of much and deserved repute, in the Hall of Judicature, in the Castle-yard, which held near 70*l.* We apprehend that this company

performed at certain seasons, when the regular set were absent. In 1780 Mr. Whitlock succeeded Healton: in 1781 Wilkinson re-obtained the theatre for the assize-week only. During the race-weeks the prices have been raised to 3*s.* the boxes, 2*s.* 6*d.* the pit, &c. An estimate may partly be formed of the laborious life of an itinerant player, when we state that Austin and Whitlock's circuit, consisting of Newcastle, Lancaster, Chester, Whitehaven, and Preston, occasioned the performers a necessity of travelling eleven hundred miles each year, in addition to the constant weariness and fatigue of studying and acting. The present theatre, which has the honour of being Royal, and which was opened with "The Way to keep Him," in 1789, was built in Mosely-street, by the subscription of a hundred persons, for about 6800*l.* Mr. Austin retired to the neighbourhood of Chester, where he was lately living; and, previous to the opening of the new house, Munden, who had been in the company ten years, obtained his share; however, in fifteen months he became tired of the management, and disposed of the property to his partner. Mr. Stephen Kemble, in 1798, bought Whitlock's interest in it for 1000*l.*, and issued subscription-tickets for 2*s.* 6*d.* for the boxes, and 1*s.* 6*d.* for the pit. It is lett by the year, or rather season, for other exhibitions are occasionally made there, and will hold 140*l.*

The stage is something larger than the Haymarket; the pit but small. The gallery will hold 40*l*, to which alone no half-price is taken. The green-room and dressing-rooms are good.

The season formerly commenced at Christmas, continuing till Easter; but when Kemble

took the Edinburgh house, he changed it to the space from Michaelmas to January; but afterwards restored it as before, to the no small offence of many, as may be seen in his address to the proprietors, published in the papers, in consequence of an advertisement in the Newcastle Chronicle and Courant, to lett the theatre to the highest bidder. In this address he stated a number of reasons why he should have the preference, though he confessed there were persons coming forward who were ready and willing to out-bid him. He was thrown out at one of their meetings, but afterwards regained the theatre by agreeing to *come down* an extra 100*l.* a year, and not to perform at Shields during their season: his practice was to play at Shields and Newcastle alternately every night, harassing his performers, and retarding their exertions. When he performed Job Thornberry in "John Bull," being unable to stoop for the waistcoat, in consequence of his immense size, he came on with it, and was thereby compelled to omit one of the finest parts of the character. The prices of admission are 3*s.* 2*s.* and 1*s.*

Stephen Kemble's circuit consists of Newcastle, Scarborough, Durham, Sunderland, South and North Shields, and Stockton, purchased in 1799, of Cawdell.

The Newcastle house is now rented by Mr. Macready, the manager of the Birmingham theatre, and seven others in the north.

THEATRE, DUBLIN.

It is presumed and believed that the Irish had little or no taste for dramatic performances until the time of Queen Elizabeth, in the latter part of whose reign Shakspeare's plays were in repute in Dublin; but they were originally performed there in the ball-room of the Castle, by the nobility, and occasionally in their own houses, there being no regular theatre in the city at that period. The first theatre that was built in Dublin was in St. Werburgh-street, in 1634, by Mr. Ogilby, who was then Deputy-master of the Revels in both kingdoms:—it had a gallery and pit, but no boxes, except one for the superior accommodation of the Lord Lieutenant, who was then the Earl of Stafford. When the rebellion broke out in 1645, that theatre was shut up, and never opened again. During the civil wars Ogilby returned to England in distress, where he remained until 1662, when his friends obtained a renewal of his patent, as Master of the Revels, from the King, and he returned to Ireland, and built Smock-alley theatre, by subscription, and of which he was the first manager, That building cost upwards of 2000*l.*, but the scheme did not succeed, and he returned to London in 1676, where he died.

In 1671 a part of that theatre fell down, and killed several of the audience. It is uncertain whether any plays were acted there again until after the Revolution, and the first play upon record that was performed, was "Othello," represented by some gentlemen for their amusement. Mr. Ashbury, who had been Deputy-master of the Revels to Mr. Ogilby, was the only profes-

sional actor among them; he performed Iago, and the celebrated Mr. Wilkes Othello, that being his first attempt; and the great applause which he received induced him to become an actor. About half a year after this event, Mr. Ashbury formed a regular company, which was much encouraged, consisting of such high names as Wilkes, Booth, Estcourt, Kean, Morris, Griffith, and T. Elrington; Mrs. Smith, and the famous Mrs. Butler, who became a great favourite with Charles the Second. This theatre flourished without interruption under his management, from the Revolution to his death, which occurred in 1720, excepting that in the year 1701 the galleries gave way, on St. Stephen's day, and many were wounded. Mr. Thomas Elrington, his son-in-law, succeeded him in the management, which he continued until his death, which happened in 1732.

In 1732 a booth was erected in George's-lane, under the direction of Madame Violante, an Italian rope-dancer, who not meeting with success, changed it into a play-house; where the celebrated Mrs. Woffington made her first appearance, in the character of Polly, in the "Beggar's Opera." This theatre being suppressed by the Lord Mayor, a more commodious one was built in Rainsford-street, by permission of the Earl of Meath: of this theatre Mr. Husbands was manager. The theatre-royal, in Aungier-street, was opened in the year 1734 with the "Recruiting Officer." It was in this theatre that the great Handel performed his oratorios. Shortly after, this theatre was deserted, and that in Smock-alley was rebuilt by subscription, and opened with the comedy of "Love makes a Man." The city

theatre, in Capel-street, was opened on the 7th of January, 1745, with the "Merchant of Venice." At this time the profits of one night at any of the Dublin theatres seldom exceeded 50*l*. The theatre in Capel-street was situated between Mary's-lane and Mary's-abbey, near Phipps's bird-house, of which one Philips was manager, who had been originally a mummer in the company of a Mrs. Lee, who frequented Bartholomew and Southwark fairs, and who afterwards acquired great celebrity as the harlequin of Drury-lane theatre, when under the management of Mr. Fleetwood.

After the destruction of this theatre there was another built in Capel-street, opposite Abbey-street; it was originally a puppet-show, kept by one Stretch, and was called *Stretch's Show*. On his demise it was occupied by Lewis Layfield, the son of Layfield, an Englishman, who was the original Macheath of Dublin, and one of the managers of Smock-alley theatre. While Layfield was in this management, with two partners, he became sick, and his colleagues refusing to supply him with money, he sallied forth on one of the evenings of performance, with his broad-sword under his cloak (for he had been a trooper), and going to the different door-keepers, demanded all the money, which he took from the box, pit, and gallery offices, and then walked demurely home, and waited patiently the return of his health.

During a representation at Smock-alley theatre, the brother of an Irish nobleman, who was among the crowd of spectators upon the stage which was the custom at that period, took som indecent liberties with the wife of one of the managers, which coming to the ears of Layfield,

he publicly declared that had the intruder abused his wife in a similar way, he would have wrung his neck off. This spirited expression being reported to the *honourable* gentleman, he engaged twelve Dublin chairmen to horsewhip him, and the scene chosen was the Rose and Crown in Dame-street, whence a message was sent to Layfield, in the name of a friend. This house was then situated opposite Eustace-street. When the confederates had met, their base intention was overheard by the cook, who humanely communicated the danger, which was so far from intimidating the intrepid Layfield, that he swore he would walk into the room among them, having first borrowed a carving-knife from the cook. When he entered, the young nobleman asked him whether he had used the reported threat respecting him? which the other answered in the affirmative: his dastardly adversary then gave his myrmidons the word of command; but Layfield seizing him by the collar, pulled out his knife, and swore, with the most terrific imprecations, that if one of the chairmen stirred from his seat, he would cut off the scoundrel's head. They remained passive spectators, while Layfield dragged his opponent into the street, where he kicked and rolled him in the kennel, until his life was endangered by the severe castigation.

Stretch's show was after this new-modelled, and rendered more commodious: for the late Mr. Dawson, in conjunction with Messrs. Clagget and Robert Mahon, who had then a very respectable company, among whom were Messrs. Lewis, G. Dawson, O'Keefe, Wilkes, Glenville, Herbert, Miss Grose, Mrs. Pope, then Miss

Young, and Miss Ashmore, now Mrs. Sparks. —After him it was tenanted by Mr. Watts, who brought a company from England, consisting of Mr. and Mrs. Bernard, Mrs. Watts, &c. Between these events it was hired by philosophic lecturers and show-men, such as Dr. Dinwiddie, Mr. Cartwright, Dr. Graham, Breslaw, Prussia, &c.

In the year 1779, Messrs. Giordani and Leoni engaged the Capel-street theatre to perform operas. Their company included Mr. Leoni, Mr. Corry, Mr. Duffey, Mr. Glenville, Mr. Egan, Mr. Powell, and Mr. Miall, who was acting manager. The principal ladies were Miss Wheeler, Miss Palmer, Mrs. Morrell, &c. Dr. Houlton and Williams (known by the name of Anthony Pasquin) translated and prepared the operas, and Mr. Giordani composed the music.

Mr. Sheridan began his dramatic government at Smock-alley theatre about the year 1742. It was this gentleman who had the honour of engaging Mr. Garrick to play in Ireland. The British Roscius played in Dublin one season, and in that season Mr. Barry made his *entré* on the stage, under the tuition of Mr. Garrick, to whom he presented a silver cup as an acknowledgment of his eminent services. Mr. Sheridan was driven from the management by a riot in 1753, in consequence of Mr. Digges having refused to repeat a patriotic speech in the tragedy of "Mahomet." He remained in London three years, and then resumed his scenic sceptre at Smock-alley in 1756. In 1759 or 60, he again quitted that theatre, as Barry and Woodward had built a theatre in Crow-street, which materially injured his receipts. Mr. Sheridan afterwards played with

Mr. Barry; from whence he went to London, and played at Drury-lane theatre, under Mr. Garrick: and when the transfer of that property was made to his son, the present celebrated R. B. Sheridan, Mr. Linley, and Mr. Ford, he acted as deputy-manager for the concern.

Smock-alley theatre was for two years under the prudential management of Mr. Sowdon, a tolerable actor and a worthy man; but it is now converted into a corn-factor's store-house!

Mr. Barry opened his new theatrical establishment with peculiar strength, having with him Messrs. Woodward, Mossop, Foote, and Macklin. In the ensuing season he engaged Mrs. Abington; and Mossop began his management at Smock-alley: in the second season of which he engaged Miss Catley, Mr. Macklin, Mr. Sowdon, and his honourable victim, James Wilder.

Mr. Ryder began his theatrical management at Smock-alley theatre in 1775; he rented it of Dr. Wilson, then senior fellow of Trinity college, at an annual rent of 800*l.* At the end of four years he took Crow-street theatre of Mrs. Barry, where he continued until his bankruptcy. Then he entered into a partnership with Mr. Crawford, who had married Mrs. Barry, but it lasted for one season only; at the termination of which he engaged as first actor with Mr. Daly, who had taken Smock-alley theatre. In the ensuing year Mr. Daly took Crow-street theatre, where he has remained ever since. Shortly after this period Mr. Harris, of Covent-garden theatre, engaged Mr. Ryder for several years at a salary of 16*l.* per week. He made his first appearance in *Sir John Brute*, but did not succeed agreeably to the expectations of his friends; the truth is, that

the part did not suit his powers, although there are many, such as *Ben*, *Captain Ironsides*, *the Copper Captain*, *Scrub*, *Hob*, &c. in which he must have excited much approbation. Ryder feeling his situation not altogether eligible, offered to resign his articles to Mr. Harris for a certain sum of money, which being accepted, he quitted London for ever. He went to Edinburgh, and from thence to Dublin; in the vicinity of which he died, oppressed with discontent, if not with want.

Mr. Daly, who superseded poor Ryder, had made his appearance at Covent-garden theatre, where he played a few nights with a limited success. On his visiting his native country in the summer, he had the good fortune to attract the notice of the amiable Mrs. Lister, formerly Miss Barsanti, whom he married, and to whom he stands indebted most highly, for his professional advancement. She was an excellent comic actress, and a worthy woman.

Considerable opposition was made to Mr. Daly's theatrical concerns; his spirit and exertions however baffled all opposition, accompanied as his efforts then were with great good fortune.

During the administration of the late Duke of Rutland, a riot took place at the theatre (the Lord Lieutenant having been there), occasioned by a political party, when Mr. Daly, by his conduct, so signalized himself with government, that a bill was passed for depriving the Lord Mayor of the power of licensing theatres, by which means Mr. Daly put at defiance all future opposition. He then became sole theatrical monarch; and in such a situation, naturally incurred the ill will of many; but to his great astonishment he found a serious rival in Mr. Astley,

who opened a theatre in Peter-street, where he gave dramatic trifles, pantomimes, &c. He endeavoured to stop this opponent's progress; but found he had unexpected sanction to his exhibition; and as Mr. Daly's popularity decreased, Astley's theatre became the fashionable place of entertainment. This was succeeded by another more formidable opposition: the theatre in Fishamble-street was opened as a private one by subscription; the most distinguished characters in Dublin had joined in the undertaking for their own amusement. They also engaged actresses, particularly the late Mrs. Pope, Mrs. Coats, Miss Gough, &c. and as no money for admission was taken, the house was of course filled with the most fashionable company.

Mr. Daly had in some degree triumphed over Mr. Astley, his performance of farces which belonged to the theatre, having subjected him to damages; but the private subscription theatre was his greatest mortification. On the death of his wife, he deemed it advisable to retire from the cares and fatigues of management whenever an opportunity offered; accordingly he made an excellent bargain with Mr. Jones, who had superintended the Fishamble-street theatricals, and seceded at a time (1797) when the state of Irish affairs was exceedingly against the interest of a Dublin theatre.

Mr. Daly received for his patent an annuity of 1000*l.* per annum for himself, and 100*l.* per annum for each of his children. It is said Mr. Jones now conducts the theatre with great satisfaction to the people of Dublin.

THEATRE, EDINBURGH.

The theatrical representations of Scotland, in common with the rest of Britain, originated in the Church. At the restoration of Charles II. the stage first laid claim to popular attention. The union of the sister kingdoms under Queen Anne, and the rebellion of 1715, caused a general commotion, during which the drama was entirely neglected. Shortly after that period Signora Violante, an Italian lady, celebrated for her feats of agility, came with her troop from Dublin, and opened a house in Corruber's-close, Edinburgh. In 1727, the magistracy of the capital, excited by the clamours of a fanatic priesthood, prohibited them from acting within the limits of their jurisdiction. A few years after this, an itinerant company ventured to perform at the Taylor's-hall, in the Cow-gate; the price of admission then was 2*s.* 6*d.* for the boxes, and 1*s.* 6*d.* for the gallery. In 1746 the foundation stone of a new theatre, to the west of St. John's-street, Canon-gate, was laid by Mr. John Ryan, of Covent-garden theatre. In 1752 this concern was sold to Mr. Lee; to whom Mr. Digges succeeded. At this interval the performers became disunited, and the public dissatisfied; in consequence of which a riot ensued, and the Canon-gate theatre was totally destroyed.

When a bill was presented to parliament for an extension of the royalty of the city of Edinburgh, a clause was added to it, enabling his Majesty to license a new theatre in Edinburgh, of which Mr. Ross became patentee. This house was opened in 1769. The expence of the

building, wardrobe, and scenery, amounted to 5000*l.* Here the price of admission was raised to 3*s.* for the boxes and pit, 2*s.* the first gallery, and 1*s.* the upper gallery. At these rates the house holds about 140*l.*

On the falling of the new bridge Mr. Ross became dispirited, and lett his theatre for three years to Mr. Foote, at an annual rent of five hundred guineas, who disposed of his lease to Messrs. Digges and Bland, who renewed it with Mr. Ross for five years more.—The theatre was afterwards rented by Mr. Corri, then by Mr. Wilkinson of the York company:—but in 1781 it was purchased of the patentee, Mr Ross, by Mr. Jackson. Mrs. Bennet and Mrs. Esten rented it of Mr. Jackson; and Mr. Stephen Kemble took the lease from them, subject to the controul of Mr. Jackson. It remained in Mr. Stephen Kemble's management till within these twelve months, who included in his annual circuit the towns of Glasgow, Newcastle-upon-Tyne, and Lancaster.

There are theatres at Aberdeen, Dundee, and Dumfries, which are tenanted in the summer months, and are understood to be the property of the late Mr. Jackson, to whom that part of the Scotch people who are fond of theatrical entertainments, were highly indebted for his spirit and skill in giving these theatres importance.

Mr. Rock, late of Covent-garden, has now the management of the Edinburgh theatre, and it is reported that Mr. Stephen Kemble has still a considerable property in the concern.

A Biographical and Critical Account of English Dramatic Writers, from the Restoration of Charles II. 1660, *to the Year* 1806.

ADAMS, GEORGE—This gentleman was sometime Fellow of St. John's College, Cambridge. He translated the following plays of Sophocles, in 1729; Ajax, Electra, Œdipus Tyrannus, Antigone, Œdipus Coloneus, Trachiniæ, Philoctetes. He is the author of The Heathen Martyr, or the Death of Socrates, trag. 1746.

ADDISON, JOSEPH—This elegant and correct writer was the eldest son of the Rev. Launcelot Addison, rector of Amesbury, Wiltshire, where Joseph was born, May 1, 1672. He was educated at the Charter-house, where he contracted his first acquaintance with Mr. (afterwards Sir Richard) Steele. He then went to Queen's College, Oxford, his parents having designed him for the church, but of which he gave up all thoughts when he took his degree of Master of Arts.

In 1695 he procured, in consequence of a poem in praise of King William, a pension of 300*l.* per annum, and leaving England, resolved to view every thing curious in Europe. He returned in 1701, and lost his pension the succeeding year, on the death of King William. He was soon after, however, appointed Commis-

sioner of Appeals, and Secretary to Sir Charles Hodges, at that time one of the principal Secretaries of State. He was also appointed principal Secretary to the Earl of Wharton, then Lord-Lieutenant of Ireland, and during his abode in Dublin, wrote a considerable part of the Tatler, which was published for the benefit of his friend Steele. When he returned to England, he wrote many papers in the Spectator, his signature being always one of the letters from the word CLIO. In 1713 he produced his tragedy of Cato, which ran thirty-five nights successively, and was only stopped by the indisposition of one of the actors. His comedy of the Drummer, or the Haunted House, was not known to be his, till after his death.

The Italian operas being then much in vogue, he wrote an English opera, called Rosamond, which was either hissed or neglected. He designed also a tragedy on the death of Socrates.

Queen Anne dying, he was appointed Secretary for the Affairs of Ireland, and one of the Lords Commissioners of Trade. He had been several years intimately acquainted with the Countess of Warwick, whose son, the then Earl, he had trained up in the principles of virtue and religion; and in 1716 he married that lady, by whom he had one daughter. The next year he was appointed principal Secretay of State to His Majesty George I., but his declining state of health obliged him to resign that high employment soon after.

His chief companions were Steele, Budgell, Philips, Carey, Davenant, and Colonel Butt, with one of whom he always breakfasted, before he was married. He died of an asthma and dropsy

at Holland-house, near Kensington, June 17, 1719, and was buried in Westminster Abbey.

The following anecdote, recorded of Mr. Addison, is the best delineation that can be given of his character. A certain Countess unfortunately conceived a violent passion for him; but Mr. Addison, who frequently visited her husband, supposed her several advances to be the mere effect of generous friendship. The lady, however, confiding in his secrecy, broke through all female decorum, and in a letter to him revealed her wishes. He determined no more to come in her way, and conveyed her an answer to the following import:—That she had inadvertently, and without proper regard to her marriage vow, cherished an unwarrantable passion, which, if not suppressed, must end in her ruin: that her Lord was a man of the strictest virtue, and while he was treating her with the most tender affection, she was contriving a scheme to blast his honour: that as undesignedly he had been the unhappy object of temptation, she might rest assured that her letter was consigned to the flames, and the contents should remain a secret to all the world; but that a regard for both her temporal and eternal interest, obliged him to decline his visits for the future: "For, Madam, (added he) you have charms, and I have passions."

ALLINGHAM, JOHN—This gentleman is the son of a wine-merchant of great respectability in the city of London. Our author was educated for the profession of the law, but his love of the Muses directed his attention to dramatic writing. His first production in this way was

Fortune's Frolic, which contains much originality of character; it was performed for a benefit at Covent-garden, 1799, and afterwards at the Hay-market, with great success. His second piece, on the succeeding season, of 'Tis all a Farce, was also well received. In 1803 he produced his comedy of The Marriage Promise, at Drury-lane, which at once established his reputation as a dramatic writer of considerable talent. In the course of the same year, he brought out the farce of Mrs. Wiggins, which contains much whimsicality of incident, and continues to be a favourite little drama. His comedy of Hearts of Oak was performed with but little success, and after the fifth night's representation it was withdrawn. He has since brought out a comedy at Covent-garden, called The Romantic Lovers, which was unsuccessful. His last farce of The Weathercock, produced in 1805, met with great approbation, and continues a favourite stock piece.

Mr. Allingham's talents, acquirements, and elegant manners, render him universally esteemed.

ANDREWS, MILES PETER—This gentleman is a member of parliament for Bewdley, Worcestershire. On the death of an elder brother, who was a gunpowder merchant, he undertook that manufacture, and by his attention established the business. His father having been acquainted with all the dramatists and wits of the day, wanted no interest to bring his pieces forward, which are The Election, an interlude, 1774; Conjurer, a farce, acted in 1774, not printed; Belphegor, or the Wishes, acted 1778; Summer Amusements, a comic opera, acted 1779 (in which

he was joined by Mr. Miles); Fire and Water, a comic opera, acted 1779; Dissipation, a comedy, acted 1781; The Baron, a farce, acted and printed 1781; The Best Bidder, a farce, acted 1782; Reparation, a comedy, acted and printed 1784; Enchanted Castle, never acted, 1786; Better Late than Never, a comedy, acted and printed 1790; and The Mysteries of the Castle, a comic opera, acted and printed 1795. His pieces have not in general been successful, but his prologues and epilogues are numerous and excellent.

ANSPACH, MARGRAVINE OF—Formerly Lady Elizabeth Berkeley, the daughter of Augustus, Earl of Berkeley, was married to William Lord Craven, 1767. She translated a French piece called The Sleep-walker, 1778, which was performed at her private theatre at Newbury. She also wrote The Miniature Picture, a comedy, acted at Newbury and Drury-lane, 1780; and The Silver Tankard, a musical entertainment, acted at the Hay-market, 1780. During the summer, 1782, a play was performed by her young family at his Lordship's seat at Newbury, before a very numerous and splendid audience. The theatre was made in the wood behind Benham-house; the trees formed a canopy, and the darkness and stillness of the night were favourable to the lights and dresses, which were Spanish, and very magnificent. The play was Moliere's Statue Feast, which she had altered and compressed into two acts, having rendered Don Juan's character less villanous, and the catastrophe more agreeable. After this she left England, and to contradict unpleasant reports which had been spread during her absence, published

her Journey through the Crimea to Constantinople, in a series of letters, written in the year 1786.

Lord Craven died Sept. 27, 1791, and his Serene Highness the Margrave of Anspatch having abdicated his dominions in favour of the King of Prussia, and receiving from that monarch a princely revenue, married Elizabeth Lady Craven, and purchased the seat of the late Lord Melcombe for 8500*l.* which is now Brandenburgh-house, where the Margravine still indulges her passion for private theatricals, and for that purpose occasionally employs her pen. The Prince of Georgia, originally performed here, was acted for Mr. Fawcett's benefit, 1799. Nicodemus in Despair, a farce most extravagantly applauded at her private theatre, was played one night at the Hay-market, 1803, and received the fate it deserved.

Armstrong, Dr. John—This gentleman was born in Scotland, and, after a liberal education, devoted himself to the study of physic, in which, though he was esteemed to have made a considerable proficiency, he never arrived at much practice. He however was appointed physician to the King's army, a post it is said which he held at his death. His works have great inequalities, some of them being possessed of every requisite to be sought after in the most perfect composition, while others scarcely rise beyond mediocrity. His Art of preserving Health is his best performance, and will transmit his name to posterity as one of the best English writers of blank verse. He wrote a tragedy, called The Forced Marriage, in the year 1754, and died in September 1779.

ARNE, Dr. THOMAS AUGUSTINE—This gentleman was the son of Mr. Thomas Arne, an upholsterer in King-street, Covent garden, and brother to Mrs. Cibber the actress. He was designed for the law, but soon quitted that study for one more congenial to his taste and disposition. He procured a violin, and, unaided by any tutor, in a short time made so considerable a progress on that instrument, that he was qualified to acquit himself in a band; and nothing could exceed the surprise of his father, when, being at a respectable concert, he discovered his son in the orchestra as one of the principal performers.

Mr. Arne now placed himself under the tuition of Mr. Festin, an excellent performer on the violin; and the first regular engagement into which he entered as a public performer, was that of leader of the band at the Theatre-Royal, Drury-lane, where he distinguished himself for several years. At the age of eighteen he composed the opera of Rosamond. His compositions are universally admired, and he was also particularly skilful in instructing vocal performers. The degree of Doctor of Music was conferred on him by the University of Oxford, July 6, 1759. In the 26th year of his age he married Miss Cecilia Young, a pupil of Geminiani, and a favourite singer of those times. He died of spasms in the lungs, March 5, 1778. He is author of the following operas: Artaxerxes, 1762; The Guardian Outwitted, 1764; and the Rose, 1778, and is the supposed author of others which were unsuccessful.

ARNOLD, CORNELIUS—Was one of the ushers of Merchant Taylors' School. In a volume of

poems, published in 1757, there is a tragedy by him, called Osman.

ARNOLD, SAMUEL JAMES—Is the son of Dr. Samuel Arnold, the celebrated composer. He has produced the following musical after-pieces (the music by his father): Auld Robin Gray, 1794, approved; Who Pays the Reckoning? 1795, condemned, and not printed; The Shipwreck, 1796, approved; The Irish Legacy, 1797, condemned, and not printed; The Veteran Tar, 1801, approved of for a few nights; and Foul Deeds will Rise, played only five nights, 1804. This last winter, 1806, he produced a comedy in conjunction with Mr. Pye, poet-laureat, entitled Prior Claims, which was approved of, but did not prove very serviceable to the treasury of Drury-lane theatre. Besides dramatic pieces, he has written a novel. He has since commenced portrait-painter, and the specimen he produced evinced such merit, that it was allotted a place at the exhibition, Somerset-house.

ARTHUR, J.—Was an actor of eminence in the characters of old men, and for several years performed at Covent-garden theatre. He afterwards became manager of the play-house at Bath, and died April 8, 1772. About the year 1754 was acted at Covent-garden, for his benefit, a ballad opera, written, as he said, by himself, and which had been acted at the same theatre, and printed in 1738, under the title of The Lucky Discovery, or The Tanner of York.

ASCOUGH, CHARLES EDWARD—This gentleman was the son of Dr. Francis Ascough, Dean

of Bristol, by a sister of the first Lord Lyttelton. He was brought up in the army, and for some time had a commission in the guards. A bad state of health compelled him to relinquish his profession, and to travel into Italy. His disorder was not relieved by these measures; he continued lingering for some time, and died on the 14th day of October, 1779. He was the publisher of the miscellaneous works of his uncle, Lord Lyttelton, and wrote some account of his own travels. He was the author of a tragedy, called Semiramis, 1776.

Aston, Anthony, commonly called *Tony Aston*—Was the son of a gentleman who had formerly been Master of the Plea Office in the King's Bench. He was bred an attorney, but having a smattering of humour, he left the study of the law for the stage. He played in all the theatres in London, but never long in any of them, being of too flighty a disposition to settle any where. His way of living was peculiar to himself and family, resorting to the principal cities and towns in England with his *medley*, as he called it, which was composed of some capital scenes of humour, out of the most celebrated plays. His company consisted only of himself, his wife, and son, and between every scene a song or dialogue of his own composing was sung or performed to fill up the interval. He pretended a right to every town he entered; and whenever another company interfered with him, he was very attentive and dexterous in laying them under contribution. In 1735 he petitioned the House of Commons to be heard against the bill then depending for regulating the stage, and was permitted to deliver a ludi-

rous speech, which was afterwards published. Chetwood, in his History of the Stage, printed 1749, imagines that our author was then living, and travelling in some part of the kingdom. He is the author of a comedy called Love in a Hurry, 1709.

Aston, Walter—This author is only known as the writer of one piece, which was forbid to be represented, called The Restoration of King Charles the Second; or The Life and Death of Oliver Cromwell, bal. op. 1733.

Atkinson, Joseph—A native of Ireland, and in the army. In 1785 he brought out a comedy on the Dublin stage, during Mr. Daly's management, called The Mutual Deception, in which Mr. Ryder performed, and, it is said, all the emolument the author derived from it, was *half-a-crown*. This piece was altered, and reduced to three acts, by the late Mr. Colman (who entirely omitted the under-plot), and brought it out at the Hay-market theatre, under the title of Tit for Tat. In 1786 he produced an opera (the music by Mr. Dibdin) called A Match for a Widow; or The Frolics of Fancy, in which Messrs. Ryder and Duffey performed. This piece was published in London, with the hopes that Mr. Colman would espouse it; but the story, which was taken from the French, was at the same time much better managed by Mrs. Inchbald, in her "Widow's Vow." It had also been long before introduced on the Dublin stage by Miss Sheridan, in another farce, called The Ambiguous Lover. In 1800 he brought out another opera, with Mr. Jones, the present Irish manager, called Love in a

Blaze, the music by Dr. Stevenson, of Dublin, to whose abilities no doubt it was indebted for the applause it is said to have received. It was presented in vain to the managers in London.

AVERAY, ROBERT—This writer is totally unknown. There is, however, in print, by him, one dramatic performance, called Britannia and the Gods in Council, 1756.

AYRE, WILLIAM—Of this gentleman we know nothing more than that he has favoured the public with a translation of that celebrated dramatic pastoral of Tasso, called Amintas, 1737; and also with that of an Italian tragedy, the original text of which he has printed, page by page, with his translation, entitled Merope, 8vo. 1740.

AYRES, JAMES—This author is mentioned no where but in the British Theatre, where he is said to be a native of Ireland, and to have written one dramatic piece, entitled Sancho at Court, ballad opera, 1741.

BACON, Dr.—Was of Magdalen College, Oxford; he wrote the following dramatic works: The Taxes, dramatic entertainment, 1757; The Insignificants," a comedy, 1757; The Tryal of the Time-killers, a comedy, 1757; The Moral Quack, dramatic satire, 1757; The Moral Oculist, dramatic entertainment, 1757.

BAILLIE, Dr. JOHN—This gentleman was one of the physicians to St. George's Hospital,

and also physician to the English army in Flanders. He died of a spotted fever at Ghent, in December 1743. He is said to have been of a very amiable disposition, and his loss was much regretted by his friends. After his death, was published, by subscription, for the benefit of his widow, The Married Coquet, 1746.

BAKER, DAVID ERSKINE—Author of a work called Biographia Dramatica; or a Companion to the Playhouse: he was the eldest son of Henry Baker, a gentleman well known in the philosophical world, by a daughter of the celebrated Daniel De Foe. Being adopted by an uncle, who was a silk-throwster in Spital-fields, he succeeded him in his business; but wanting the prudence and attention which are necessary to secure success in trade, he soon failed. He was the author of several occasional poems in the periodical collections, and of one dramatic poem, called The Muse of Ossian, selected from the poems of Ossian, acted and printed at Edinburgh in 1763.

BAKER, R.—This author is only known by having produced one dramatic piece, called The Madhouse, 1737.

BAKER, THOMAS—Was the son of a very eminent attorney of the city of London, and was some time of the University of Oxford. He produced five comedies in the beginning of the 18th century, viz. Humours of the Age, 1701; Tunbridge Walks, 1702, acted at Oxford, 1704; Hampstead Heath, 1706; and Fine Ladies' Airs, 1709.

BANCROFT, JOHN—This gentleman was by profession a surgeon. It is not improbable that he might be related to, or a descendant from, Mr. Thomas Bancroft, of Swanton, in Derbyshire, whom Sir Aston Cockaine has celebrated as a poet of eminence.—See Cockaine's Poems, 1658. Bancroft wrote the tragedy of Sertorius, 1679; and the tragedy of Henry the Second, 1692. He died in the year 1696, and was interred in St. Paul's, Covent-garden.

BANKS, JOHN—This gentleman was bred an attorney at law, and belonged to the society of New Inn. The dry study of the law however not being so suitable to his natural disposition as the more elevated flights of poetical imagination, he quitted the pursuit of riches in the Inns of Court, and paid his attentions to those ragged jades the Muses in the theatre.

His turn was entirely to tragedy, his merit in which is of a peculiar kind; for at the same time that his language must be confessed to be extremely uncouth and inharmonious, nay, even his characters very far from being strongly marked or distinguished, and his episodes extremely irregular, yet it is impossible to avoid being deeply affected by the representation, and even at the reading of his tragic pieces.

He wrote the following tragedies:—Rival Kings, 1677; Destruction of Troy, 1679; Virtue Betrayed, 1682; Island Queens, 1684; Unhappy Favourite, 1685; Innocent Usurper, 1694; and Cyrus the Great, 1696.

The time of his birth, or that of his death, has not been ascertained. His last remains however lie interred in the church of St. James, Westminster.

BARFORD, RICHARD—Was of Exeter College, Oxford, and took his degree of Master of Arts, November 25, 1729. He wrote the tragedy of The Virgin Queen, 1729. We are unacquainted with any further particulars concerning him.

BARNARD, MR.—This gentleman is the author of a volume entitled, Virtue the Source of Pleasure, 1757, in which are two dramatic pieces, entitled The Somewhat, and Edward the Sixth.

BATE, HENRY DUDLEY—Is the son of a clergyman, who had a living near Chelmsford in Essex, and is himself in orders. At present he is in the possession of a considerable living in Ireland. He has rendered himself celebrated for his management of the Morning Herald, the literary effusions of which have brought him into two or three duels. His dramatic works consist of Henry and Emma, interlude, 1774; The Rival Candidates, comic opera, 1775; The Blackamoor washed White, comic opera, 1776; and The Flitch of Bacon, comic opera, 1778.

BECKINGHAM, CHARLES—This writer was the son of a linen-draper in Fleet-street, and received his education under Dr. Smith, at Merchant Taylors' School; he produced two tragedies, which were represented on the stage, before the author had well completed his twentieth year, viz. Scipio Africanus, 1718; and Henry the Fourth of France, 1720.

On the author's benefit, for the first play, Dr. Smith gave his boys a holiday, that such as wished, might pay their compliments to their school-fellow on that occasion.

BEDLOE, Captain WILLIAM.—This unworthy character, at the time he lived, made himself better known, and more considered, on account of his actions than his writings, having been a very principal and useful evidence in the Discovery of the Popish plot in the reign of King Charles the Second. The particulars of that important event may be seen by looking into any of the English historians. He is understood to be the author of a tragedy, which he published in his life-time, although never acted. It is entitled The Excommunicated Prince.

BEHN, APHRA—Was a gentlewoman by birth, being descended from a very good family, whose residence was in the city of Canterbury. She was born some time in Charles the First's reign, but in what year is uncertain. Her father's name was Johnson: by the interest of Lord Willoughby (to whom he was related), he was appointed Lieutenant-general of Surinam, and thirty-six islands. Mr. Johnson took with him his whole family, among whom was our poetess, at that time very young. Her father died on the voyage; but his family reaching Surinam, settled there for some years.

Here it was that she learned the history of, and acquired a personal intimacy with, the American Prince Oroonoko and his beloved Imoinda, whose adventures she has so pathetically related in her celebrated novel of that name, and which Mr. Southern afterwards made such admirable use of, as the ground-work of one of the best tragedies in the English language.

On her return to England she became the

wife of one Mr. Behn, a merchant residing in London, but of Dutch extraction.

How long he lived after their marriage is not apparent, probably not very long; for her wit and abilities having brought her into high estimation at court, King Charles the Second fixed on her as a proper person to transact some affairs of importance abroad, during the course of the Dutch war. To this purpose she went over to Antwerp, where, by her intrigues and gallantries, she so far crept into the secrets of the state, as to answer the ends proposed by sending her over. Nay, in the latter end of 1666, she, by means of the influence she had over one Vander Albert, a Dutchman of eminence, whose heart was warmly attached to her, wormed out of him the design formed by De Ruyter, in conjunction with the family of the De Arts, of sailing up the Thames, and burning the English ships in their harbours, which they afterwards put in execution at Rochester. This she immediately communicated to the English court; but though the events proved her intelligence to be well grounded, yet it was at that time only laughed at; which, together probably with no great inclination shewn to reward her for the pains she had been at, determined her to drop all further thoughts of political affairs during the remainder of her stay at Antwerp, and to give herself up entirely to the gaiety and gallantries of the place.

Her works are very numerous, consisting of plays, novels, poems, letters, &c.; and her dramatic pieces consist of The Forced Marriage, tragic-comedy, 1671; The Amorous Prince, comedy, 1671; The Dutch Lover, 1673; Abdelazar, tragedy, 1677; The Town Fop, comedy,

1677; The Rover, comedy, part first, 1677; Sir Patient Fancy, comedy, 1678; The Feigned Courtezans, comedy, 1679; The Rover, part second, 1681; The City Heiress, comedy, 1682; The False Count, comedy, 1682; The Round-Heads, comedy, 1682; The Young King, tragi-comic, 1683; The Lucky Chance, comedy, 1687; The Emperor of the Moon, farce, 1687; The Widow Ranter, comedy, 1690; The Younger Brother, comedy, 1696. Mrs. Behn died on the 16th of April 1689, and lies interred in the cloisters of Westminster Abbey.

Bellers, Fettiplace—Of this gentleman no account can be given, except that he was the author of A Delineation of Universal Law, The Ends of Society, 1739, and one play called Injured Innocence, trag. 1732.

Belon, Peter—Of this author no account is transmitted to us. He was living in 1690, when Langbaine published and wrote one play called The Mock Duellist; or, the French, ballet, 1675.

Bentley, Richard—Was the son of Dr. Bentley, a great critic. He produced a comedy, called The Wishes, 1761; and a tragedy, called Philodomus, 1767. He died October 23, 1782; and an opera called The Prophet, which he left in the hands of Mr. Harris, was acted in 1788. Though his literary abilities were considerable, his dramatic writings were unsuccessful.

Bennet, Philip, Esq.—Who this gentleman was we know not. His name, however, stands as the author of one piece, entitled The Beau's Adventures, farce, 1733.

BETTERTON, THOMAS—Was born in Tothill-street, Westminster; and after having left school, is said to have been put apprentice to a bookseller. It is supposed he made his first appearance on the stage about the year 1657, at the Opera-house, which was then under the direction of Sir W. Davenant.—He went to Paris to take a view of the French scenery, and on his return made such improvements as added greatly to the lustre of the English stage. About the beginning of the eighteenth century, his patrons opened a subscription for building a theatre in the Hay-market, which was finished in 1706. Betterton, however, being now upwards of seventy years of age, resigned the management of it to Sir John Vanbrugh and Mr. Congreve. In the spring of 1709, a benefit, which was then an uncommon favour, was granted to him on account of his infirmities, and some embarrassments. The play was Love for Love; he performed *Valentine*, and Mrs. Bracegirdle, and Mrs. Barry, who were actresses of celebrity, though they had retired from the stage, appeared on this occasion, in the characters of *Angelica* and *Frail*. When the play was over, these two ladies led on Betterton, and Mrs. Barry spoke an appropriate address, written by Mr. Rowe. By this benefit he got 500*l.* and a promise was given him that the favour should be annually repeated: but he only lived to have one more; for being sorely afflicted with the gout, and having submitted to external applications, in order to enable him to appear occasionally on the stage, the distemper flew into his head, and he died April 28, 1710. He was interred in Westminster Abbey. He revived several pieces, which were published with

his alterations, and wrote a comedy called The Woman made a Justice.

BICKERSTAFFE, ISAAC—Was a native of Ireland. He was an officer of marines, and a successful writer for the stage; but was obliged to take refuge abroad, leaving behind him a disgraceful name. His pieces are Leucothoe, a dramatic poem, 1756; Thomas and Sally; or, the Sailor's Return, burletta, 1760; Love in a Village, 1762; The Maid of the Mill, 1765, operas.—Plain Dealer, comedy, altered from Wycherly, 1766; Love in the City, opera, 1767, reduced to an after-piece called The Romp, 1767; Lionel and Clarissa, opera, 1767; Royal Garland, interlude, 1768; Padlock, musical entertainment, which was falsely ascribed to Mr. Dibdin, 1768; The Hypocrite, comedy, 1768; Ephesian Matron, burletta, 1769; Dr. Last in his Chariot, a comedy, 1769; The Captive, opera, 1769; 'Tis Well its no Worse, comedy, 1770; The Recruiting Serjeant, burletta, 1770; He Would if he Could; or, an Old Fool worse than Any, burletta, 1771; and The Sultan, 1787.

BIRCH, SAMUEL—Is a pastry-cook in Cornhill, and deputy of Cornhill-ward. His dramatic works are The Mariners, acted 1793; The Packet Boat, acted 1794; Adopted Child, 1795; The Smugglers, 1796; Fast Asleep, 1797—*condemned to wake no more!* These are all musical entertainments, and, except the last, were produced on benefit nights.

BLADEN, MARTIN—This gentleman was of

Abrey Hatch, in the county of Essex, and formerly a Lieutenant-colonel in the army, under the great Duke of Marlborough, to whom he dedicated a translation of Cæsar's Commentaries, which is still held in good estimation. From the third year of George I. to his death, he held the situation of one of the Lords Commissioners of Trade and Plantations, and we believe was never out of England. He wrote two dramatic pieces, which were printed without his consent in 1705: Orpheus and Eurydice, masque; and Solon, tragic-comedy.

BLANCH, J.—Was a clothier, and resided at Gloucester; he wrote three very contemptible pieces, which were never acted. The Beau Merchant, comedy, 1714; Swords into Anchors, comedy, 1725; and Hoops into Spinning Wheels, tragic-comedy, 1725.

BLAND, J.—Published a drama in seven scenes, in 1750, called The Song of Solomon.—In the title of this piece he styles himself gentleman; and in the preface, which is dated from Portpool-lane, Gray's-inn-lane, he professes to instruct any gentleman in the art of punctuation, by the accent points in the Hebrew code.

BOADEN, JAMES—Was born at Whitehaven, Cumberland, May 23, 1762. His father, the late Mr. William Boaden, was many years in the Russia trade. James, when very young, was brought to London, and placed in the counting-house of Peter Perchard, Esq. Alderman of Candlewick-ward. He wrote Osmyn and Daraxa, a musical entertainment, 1793; Fontainville Forest, tragedy, 1794; Secret Tribunal, 1795;

The Italian Monk, musical drama, 1797; Cambro Britons, 1798; Aurelio and Miranda, drama, 1799; The Voice of Nature, play, 1802; and The Maid of Bristol, play, 1803. His plays are generally founded on popular romances. This gentleman was the first who attacked the manuscripts which were imposed upon the public as Shakspeare's, and in a spirited and well written pamphlet, 1796, anticipated the most considerable remarks that were afterwards made by Mr. Malone, in a large octavo on the same subject.

Bodens, Charles—Author of a comedy, called The Modish Couple, 1732; which was reduced to an after-piece, and acted for Mr. Yates's benefit, 1760, under the title of Marriage A-la-mode. He had a commission in the foot-guards, and for many years was one of the gentlemen ushers to George the Second.

Boisey, Michael—A Frenchman, was a barrister at law in Paris, and teacher of the modern languages at Heath, in Yorkshire; he published The Miser of Moliere, 1752.

Bond, William—Altered and revised a play, called The Tuscan Treaty; or, Tarquin's Overthrow, 1733. Mr. Hill gave him his tragedy of Zara, which having been offered to the managers of both theatres, and delayed for two years, was acted at the great room in York-buildings, for the benefit of Mr. Bond, who, himself, represented Lusignan; but, being in a very weak state, he fainted on the stage, was carried home in his chair, and died next morning, 1735.

BOOTHBY, FRANCIS—Lived in the reign of Charles the Second, and was the author of Marcella, tragic-comedy, 1670.

BOULTON, THOMAS—Wrote one comedy, called The Sailor's Farewell; or, the Guinea Outfit, 1768.

BOURGEOIS, BENJAMIN—The name of this gentleman appears prefixed to two comedies, The Squire Burlesqued; or, the Sharpers Outwitted 1765; and The Disappointed Coxcomb, 1765.

BOURNE, REUBEN- Was of the Middle Temple, and has left behind him one comedy, entitled The Contented Cuckold, 1692.

BOYCE, SAMUEL—This author had a place in the South Sea House, and wrote one drama, The Rover; or, Happiness at Last, 1752.

BOYD, ELIZABETH—This lady published two dramatic pieces, called Don Sancho; or, the Student's Whim, ballad opera, and Minerva's Triumph, a masque, 1739.

BOYER, ABEL—Was born 13th June, 1667, at the city of Castres, in Upper Languedoc. He was descended from a good family. By great perseverance and application, he made himself complete master of the English language, and wrote, or rather translated, from the French of Racine, the tragedy of Iphigenia, which was published under the title of Achilles in Aulis, 1700. Although it is far from being a bad play, it met with but little success. He died 16th

November, 1729, in a house he had built in Five Fields, Chelsea, and left behind him a widow, and a daughter about three years old.

Boyle, Charles, Earl of Orrery.—This nobleman was the second son of Roger, the second Earl of Orrery, by Lady Mary Sackville, daughter of the Earl of Dorset. He was born in August 1676 at Chelsea; and at the age of fifteen was entered at Christ Church, in Oxford. His application to study was so steady and unremitting, that his friends were apprehensive it would injure his health. On the 10th of September, 1712, he was created an English Peer. At the time of Layer's plot in 1722, he fell under the displeasure of the court, and was committed to the Tower; but was released after six months confinement, nothing being found against him: this circumstance is supposed to have much affected him. He died on the 28th of August, 1731, and was the author of one comedy, As you find it, 1705.

Boyle, Murrough, Lord Viscount Blessington—Was son of Dr. Michael Boyle, Archbishop of Armagh, and Lord Chancellor of Ireland. He was a person whose genius and abilities did no credit to the name of Boyle. He died in the year 1712, and wrote one play, called The lost Princess, a tragedy.

Boyle, Roger Earl of Orrery.—Was the fifth son of Richard, styled the great Earl of Cork. He was born April 25, 1621, and was raised to the dignity of Baron Broghill in Ireland, when only seven years old. For his eminent

services in the Restoration, Charles the Second created him Earl of Orrery, by letters patent dated September 5, 1660. A severe fit of the gout, to which he was continually subject, put a period to his valuable life, on the 16th October, 1679, in the 59th year of his age. His literary character has been summed up by the author of the Biographia Dramatica, in the following words: "His wit was manly, pregnant, and solid; the early blossoms of it were fair, but not fairer than the fruit." He was the author of the following plays, which (except Mr. Anthony) were collected and published in two vols. 8vo. 1739, viz. Mustapha, tragedy, 1667; Henry the Fifth, tragedy, 1668; The Black Prince, tragedy, 1669; Tryphon, tragedy, 1672; Mr. Anthony, comedy, 1690; Guzman, comedy, 1693; Herod, tragedy, 1694; and Altemira, tragedy, 1702.

Brady, Dr. Nicholas—Was descended from Hugh Brady, the first protestant bishop of Meath. He was the son of Major Nicholas Brady, and was born in Bandon, in the county of Cork, about the year 1359. At the age of twelve years he was sent to Westminster school, from whence he was elected a King's scholar of Christ Church, Oxford His first preferment was to a prebend, in St Finbarr's cathedral, and to the parish of Kilnaglory, in the county of Cork. In 1690, being in London, he was elected Minister of St. Catherine Cree Church, and Lecturer of St. Michael's, after which he was preferred to the Rectory of Clapham, and the Living of Richmond. He had been Chaplain to King William and Queen Mary, and also to Queen Anne, and was at the time of his death,

which happened on the 20th of May, 1726, Chaplain to the Princess of Wales, afterwards Queen Caroline. He wrote one tragedy, called The Rape; or, the Innocent Impostors, 1692.

BRAND, HANNAH—Wrote a tragedy, called Huniades, and afterwards Agmunda, in which she performed herself at Drury-lane, 1792.

BRENAN, Mr.—This writer was probably an Irishman, having published at Dublin a dramatic satire, called the Painter's Breakfast, 1756.

BREVAL, J. DURANT—Was son of Durant de Breval, D. D. Prebendary of Westminster, and was educated at Westminster school, from whence he went to Trinity college, Cambridge, where he was elected fellow about 1702. In consequence of a dispute between him and Dr. Bentley, then master of that college, he either quitted or resigned his fellowship, and went into the army, then in Flanders, as an ensign. He wrote The Confederates, farce, 1717; and The Play is the Plot, comedy, 1718. He died in January 1738-9.

BREWER, GEORGE—Is the author of a comedy, called How to be Happy, 1794; and of a musical entertainment, called Bannian Day, 1796.

BRERETON, THOMAS—This gentleman was the son of Major Thomas Brereton, of the Queen's dragoons, in the reign of King William the Third, and was lineally descended by a younger branch from the very ancient and noble family of the Breretons of Brereton, in Cheshire. He received his education at the free-school at

Chester, and afterwards went to Brazen Nose College, Oxford, where he continued eight years, and took the degree of Bachelor of Arts.

About the year 1717, Sir Robert Walpole, then prime minister, presented him with a little post in the customs, in the port of Chester, his native town. He wrote the following dramatic pieces: Esther, tragedy, 1715; Sir John Oldcastle, tragedy: the first is little more than a translation of the Esther of Racine, and the last a close imitation of the Polieucte of Corneille. He left two or three other pieces, unfinished.

BRIDGES, THOMAS—Was born in Yorkshire, and produced an opera, called Dido, 1771; and a musical entertainment, called The Dutchman, 1775.

BROOKE, HENRY—Was born in Ireland. In 1738, his tragedy of Gustavus Vasa was rehearsed at Drury-lane, and the actors were all ready in their parts; when an order came from the Lord Chamberlain to prohibit it. Having published it by subscription, he is said to have made 800*l.* by it. In 1741 he produced a tragedy, called The Earl of Westmoreland; or, Betrayer of his Country; which was first acted in Dublin, with success. About 1746, his dramatic opera, called Little John and the Giants, was played in Dublin one night, and prohibited. His other tragedies are, The Earl of Essex, first acted in Dublin, 1761; Antony and Cleopatra; The Impostor; Cymbeline; Montezuma; and The Vestal Virgin. His comedies are, The Contending Brothers; The Charitable Association; The Female Officer; and The Marriage Con-

tract; Bath, an opera; all printed in his works, 4 vols. 1778. He died in November 1783.

Brooke, Frances—Maiden name Moore, was the daughter of a respectable clergyman. Her first dramatic performance was the tragedy of Virginia, 1756. Having some reasons to be dissatisfied with Mr. Garrick's behaviour as manager, she made The Excursion, a novel, the vehicle by which she exhibited to the public her manifold complaints against the king of Drury; but though her anger was just, the retribution was too severe, which she herself afterwards thought, for she lamented and retracted it. Her tragedy of The Siege of Sinope, written with a view of placing Mrs. Yates in a conspicuous character, was brought out by Mr. Harris, but was received with cold approbation. Her next and most popular production was Rosina, than which few musical entertainments have been more successful; but to the composer, Mr. Shield, *some* share of the merit was due. In 1788 she brought out another musical entertainment, Marian, of which Mr. Shield may claim all the merit. This lady was esteemed by Dr. Johnson; valued by Miss Seward; and her company courted by all the first characters. She died January 26, 1789.

Brookes, R.—Was Rector of Ashney, in Northamptonshire, and published a translation of Duhalde's History of China, in which is contained one play, called Tchao Chi Cou Ell; or, the Little Orphan of the Family of Tchao, tragedy, 1737.

Broughton, Thomas—Was born on the 5th July, 1704, in the parish of St. Andrew,

Holborn, where his father was minister. He was brought up to the Church, and wrote one musical drama, called Hercules, 1745.

BROWN, ANTONY—Was a member of the Temple, and author of an unsuccessful tragedy, called The Fatal Retirement, 1739.

BROWNE, Dr. JOHN—Author of three tragedies: Barbarossa, 1755; Athelstan, 1756; and The Cure of Saul, 1763: was born at Rothbury, in the county of Northumberland. He was at the University of Cambridge, and, after taking his degree of A. B., was ordained by the Bishop of Carlisle. He remained in obscurity at Carlisle for several years, until the rebellion, 1745, when he acted as a volunteer at the siege of the Castle, and behaved with remarkable intrepidity. In 1744 he took the degree of A. M. Disappointments and vexation rendered him melancholy insane; and, in the 51st year of his age, during an interval of deprivation of reason, he cut his throat, September 23, 1766.

BROWN, THOMAS—This facetious writer, who is the delight of such as admire low humour, was the son of a farmer of Sheffnall, in Shropshire. He was educated at Newport school, in that county, and attained the knowledge of the Latin, Greek, French, Italian, and Spanish languages. From Newport school he removed to Christ Church College, Oxford. There he was celebrated for his abilities, and for his irregularities, and, on account of the latter, was soon obliged to quit the University. After exhausting the whole of the small pittance he had brought to town, he became author by profes-

sion, and experienced all the vicissitudes of fortune which a mixture of industry and carelessness could produce. He died in the year 1704, and was buried in the cloister in Westminster Abbey, near the remains of Mrs. Behn. He wrote the following dramatic pieces :—Physick lyes a Bleeding; or the Apothecary turned Doctor, 1697; The Stage Beaux tossed in a Blanket; or Hypocrisie A-la-mode, 1704; The Dispensary :—printed in his works.

Bulteel, John—This author is said to have been Secretary to the Earl of Clarendon, and was created M. A. at Oxford, September 9, 1661. He was the son of a Frenchman, of both the same names, who lived at Dover. He died a bachelor, in the parish of St. Martin in the Fields, Westminster, in 1669, having written one play, called Amorous Orontus; or The Love in Fashion, 1665.

Burgess, Mrs.—Is author of a comedy, called The Oaks; or, Beauties of Canterbury, 1780, several simes acted in that city, where she lately kept a shop in St. George's-street.

Burgoyne, John—Was a Privy Councillor, Lieutenant-general in the army, Colonel of the 4th regiment of foot, and M. P. for Preston. In 1774 he conducted the *fête champetre* given by the Earl of Derby at the Oaks, June 9, which furnished the idea of his dramatic entertainment of The Maid of the Oaks. The scenery, which had been painted on purpose, cost 1500*l*. His death, which happened in London, August 4, 1792, was occasioned by a sudden attack of the gout: he had been out apparently in

good health, the day before. Besides the above-mentioned drama, he produced an opera, called The Lord of the Manor, 1781; also, The Heiress, a comedy, 1785, which met with great applause; and Richard Cœur de Lion, musical entertainment, 1786: in this he was assisted by other authors.

BURKHEAD, HENRY—Lived in the reign of Charles the First, and was the author of a tragedy, entitled Cola's Fury, 1645. The subject of it was the Irish rebellion, which broke out in October 1641. In it he has characterized all the principal persons concerned in the affairs of that time, under feigned names.

BURNABY, CHARLES—This gentleman had a liberal education, and was the author of four comedies, viz. The Reformed Wife, 1700; The Ladies' Visiting-day, 1701; The Modish Husband, 1702; and Love Betrayed, 1703.

BURNEL, HENRY—Was a native of Ireland, and wrote a play called Landgartha, tragic-comedy, 1641.

BURNEY, Dr. CHARLES—Author of the History of Music, and three volumes of travels, published a musical entertainment, from the French of Rousseau, called The Cunning Man, 1766.

BURROUGHES, Mr.—From the books of the Stationers' Company, appears to have been the author of one play, The Fatal Friendship, 1646.

BUSHE, AMYAS, A. M.—Produced a dramatic poem, entitled Socrates, 1758; but it was never intended for the stage.

CAPELL, EDWARD.—This gentleman was a native of Suffolk, and received his education at the school of Bury St. Edmund's. He was deputy-inspector of the plays, for which he had a salary of 200*l.* per annum. He brought out his edition of Shakspeare in 1768, ten volumes, small octavo, and after his death, were published his Notes and various Readings of Shakspeare, in three volumes quarto, 1783. He died Jan. 31, 1781; and while he was twenty-three years engaged in collecting, collating, compiling, and transcribing, his labours were anticipated by the more active critics, Steevens, Malone, Farmer, &c. It is the praise of Capell, that he led the way to the only rational illustration of Shakspeare. His quaintly written, but admirable Introduction, suggested all the essays and inquiries of the subsequent editors. He (with the assistance of Mr. Garrick) altered the play of Antony and Cleopatra, as acted at Drury-lane in 1751.

CAREY, HENRY—Was a musician by profession, having been first instructed by Olaus Westeinson Linnert, a German; afterwards by Roseingrave, and lastly, by Geminiani. He taught at boarding-schools and in private families. He distinguished himself by the composition of songs, being the author of both words and music, and was a fortunate writer and composer for the stage: his dramatic pieces, though trifling, being humorous burlesques on tragedies, Italian operas, &c. viz.—Hanging and Marriage; or Dead Men's Wedding, a farce, 1715; The Contrivances, farce, with songs, 1715; Amelia, opera, 1732; Terminta, opera, 1732; Chrononhotonthologos, mock tragedy, 1734; Honest Yorkshireman, farce, 1736; Dragon of Wantley, ballad

opera, 1737; Margery; or, A Worse Plague than the Dragon, ballad opera, 1758; Betty; or, The Country Bumpkins, ballad farce, 1738; and Nancy; or, The Parting Lovers, musical interlude, 1739.

He was remarkable for his low humour, which gained him the title of the *facetious* Carey. In a fit of despair, occasioned, it is thought, by pecuniary embarrassments, he put a period to his existence by means of a halter, October 4, 1755, at his house in Warner-street, Cold-bath-fields, Clerkenwell. His character was irreproachable, his humour inoffensive, and his writings void of indecency.

Carey, George Saville—Son of the preceding, and an actor for about one season at Covent-garden theatre, but made no figure as a player, though his powers of imitation are reckoned considerable. He was bred a printer, but declined business; and having written a Lecture on Mimicry, visited all the chief country towns, where he has delivered it with some success and profit. His dramatic works are The Inoculator, petit-comedy, 1766; The Cottagers, opera, 1766; Liberty Chastised; or Patriotism in Chains, burlesque, 1768; Shakspeare's Jubilee, masque, 1769; Three Old Women Weather-wise, interlude, 1770; The Magic Girdle, burletta, 1770; The Nut-brown Maid, opera, 1770: The Dupes of Fancy; or Every Man his Hobby, musical entertainment, acted for a benefit at Drury-lane, 1792. Several songs which he has written have been falsely ascribed to Mr. Dibdin, of whom as a writer he speaks contemptuously; though it must be acknowledged Mr. Dibdin,

both as dramatist and writer, has been more successful. He expected a pension on his father's account, who was said to be the author of God save the King, but notwithstanding, his hopes were disappointed.

CARLELL, LODOWIC, Esq.—Was a courtier, who lived in the reigns both of King Charles the First and Second. He wrote the following dramatic pieces, most of which were acted with considerable applause: The Deserving Favourite, tragi-comic, 1629; Arviragus and Philicia, in two parts, tragi-comic, 1639; Passionate Lover, tragi-comic, in two parts, 1655; Fool would be a Favourite, tragi-comic, 1657; Osmond the Great Turk, tragedy, 1657; Heraclitus, tragedy, 1664; Spartan Ladies, no date.

CARLISLE, JAMES—This gentleman was a native of Lancashire, and in the earlier part of his life followed the profession of a player, but afterwards preferring the active stage of the real world to the feigned affairs of the theatrical one, he quitted that employment, and took up arms in the defence of his country, religion, and liberties, in the Irish wars, under King William the Third, to which glorious cause he resigned himself a willing sacrifice, dying in the bed of honour at the famous battle of Aughrim, on the 11th of July, 1691. He left behind one dramatic piece, which had been well received, entitled, The Fortune Hunters, comedy, 1689.

CARR, JOHN—This gentleman acquired great reputation as master of the school at Hertford, and by a happy translation of Lucian. He pub-

lished several poems and other pieces, and is said to be the writer of a play called Epponina, 1765.

CARR, SAMUEL—Of this author we know nothing, except that he joined with Samuel Hayes, in writing a play, called Eugenia, a tragedy, 1770.

CARTWRIGHT, GEORGE—Of this gentleman we have not been able to learn any thing more than that he lived at Fulham, and has obliged the world with one play, called The Heroic Lover, trag. 1661.

CARTWRIGHT, WILLIAM—Was, according to Wood (in his *Athen. Oxon.*), born at Northway, near Tewkesbury, Gloucestershire, in September 1611, and educated by Mr. Topp, master of the school at Cirencester. From thence he was removed to Westminster, and studied under the learned Dr. Osbaldiston; and then went to the University of Oxford, where he was chosen a student of Christ Church, and took the degree of Bachelor and Master of Arts, and entered into holy orders, in which he soon became eminent for his preaching. Ben Jonson, who gave him the title of his son, valued him so highly, that he said of him, "My son Cartwright writes all like a man." Langbaine also speaks of his talents and acquirements in the highest terms of praise; and the learned Dr. Fell, Bishop of Oxford, said of him, "Cartwright was the utmost man could come to." He died on the 29th of November, 1643, of a malignant fever which then reigned at Oxford; was known by the name of the *camp disease*, and was fatal to numbers besides. His dramatic pieces are, The Royal Slave,

tragi-comic, 1639; Lady Errant, tragi-comic, 1651; Ordinary, comedy, 1651; Siege, tragi-comic, 1651.

CARYL, JOHN—Is said to have been a Roman Catholic, and a native of Sussex. He was secretary to Queen Mary, the wife of James the Second, and one who followed the fortunes of his abdicating master. How long he continued in this service is unknown; but he was in England in the reign of Queen Anne, and recommended the subject of Mr. Pope's Rape of the Lock to that author, who, on its publication, addressed it to him. He was alive in 1717, and at that time must have been a very old man. He wrote The English Princess; or, the Death of Richard the Third, tragedy, 1667; and Sir Solomon; or, the Cautious Coxcomb, comedy, 1671.

CAVENDISH, WILLIAM DUKE OF NEWCASTLE—This noble author, who was justly esteemed one of the most distinguished Generals and Statesmen of the age he lived in, was born in the year 1592, and was the son of Sir Charles Cavendish, whose father was Sir William Cavendish, and his elder brother the first Earl of Devonshire of that family.

He appeared at court with so high a reputation for abilities, as drew on him the peculiar attention and regard of King James the First, who, at the creation of Henry Prince of Wales, in 1610, made him a Knight of the Bath. He afterwards was created a Peer by the title of Baron Ogle and Viscount Mansfield, which titles were farther ennobled in the third year of King Charles the First's reign, by the addition of that of Lord Cavendish, of Bolsover, and the still

higher one of Earl of Newcastle-upon-Tyne. He died on the 25th of December, 1670, aged 84, and lies interred in Westminster Abbey. His dramatic pieces are, The Country Captain, comedy, 1649; Vanity, comedy, 1649; Triumphant Widow, comedy, 1677; Humorous Lovers, comedy, 1577.

CAVENDISH, MARGARET DUCHESS OF NEWCASTLE—This fantastic lady, as Mr. Walpole calls her, was born in St. John's, near Colchester in Essex, about the latter end of the reign of King James the First, and was the youngest daughter of Sir Charles Lucas, a gentleman of great spirit and fortune, who died when she was very young. In 1643, she went to Oxford, where the court then resided, and was made one of the maids of honour to Henrietta Maria, the royal consort of King Charles the First. When the Queen was forced to leave England, and go to her native country, she attended her thither. At Paris she married the Marquis of Newcastle in the year 1645, and after a short stay on the continent she returned to England. She died in London 1645, and was buried at Westminster.

She left two volumes of plays published 1662, Love's Adventures; the second part of Love's Adventures; The Several Wits, comedy; Youth's Glory and Death's Banquet; The second part of Youth's Glory and Death's Banquet; The Lady Contemplation, first part; The Lady Contemplation, second part; The Wit's Cabal, first part; The Wit's Cabal, second part; The Unnatural Tragedy; The Public Wooing; Matrimonial Troubles, comedy, with a second part, comic-tragedy; Nature's three Daughters, Beau-

ty, Love and Wit, with a second part; The Religious; The Comical Hash; Bell in Camp, with a second part; The Apocriphal Ladies, comedy; The Female Academy; The Covert of Pleasure, comedy; The Sociable Companions; or, Female Wits, comedy; The Presence, comedy; The Bridals, comedy; The Blazing World, comedy; with a second part.

CELISIA, Mrs.—This lady was daughter of David Mallet, Esq. and wife to Mr. Celisia, a Genoese gentleman, who formerly resided in London as a public character. She is the author of Almeda, tragedy, 1771.

CENTLIVRE, Mrs. SUSANNA—She was the daughter of a dissenter, of the name of Freeman, a zealous parliamentarian, who at the time of the Restoration was much persecuted. Her biographers say she was a widow twice before she married Mr. Centlivre, who was a cook to the Queen. She attempted the stage, but without success. Her comedies boast of more plot and character than wit or language; but some of them are still stock pieces. Mrs. Centlivre died on the first of December 1723, aged 45, and was buried in the parish of St. Martin in the Fields. Her dramatic productions are, The Perjured Husband; or, Adventures of Berenice, tragedy, 1701; Love's Contrivances, comedy, 1703; The Beau's Duel; or, A Soldier for the Ladies, comedy, 1703; The Stolen Heiress; or, Salamanca Doctor Outwitted, comedy, 1704; The Gamester, comedy, 1705; The Basset Table, comedy, 1706; Love at a Venture, comedy, 1706; The Platonic Lady, comedy, 1707; The Busy Body, comedy, 1708; The Man Bewitched;

or, the Devil to do about Her, 1710; Bickerstaff's Wedding; or, Work for the Upholders, farce, about 1710; Marplot; or, Second Part of the Busy Body, comedy, 1711; The Perplexed Lovers, comedy, 1712; The Wonder, a Woman Keeps a Secret, comedy, 1713; The Cruel Gift, tragedy, 1717; A Bold Stroke for a Wife, comedy, 1718; and two farces never acted.

CHAMBERLAINE, Dr. WILLIAM—Was a physician, and son of Dr. Peter Chamberlaine. He lived at Shaftsbury, in Dorsetshire, in the reigns of King Charles the First and King Charles the Second, and was a very zealous cavalier. He wrote a play, entitled Love's Victory, which was acted after the Restoration, under the title of Wits led by the Nose, 1678.

CHATTERTON, THOMAS—This extraordinary young man was born at Bristol on the 20th of November 1752. His father was master of the charity-school of St. Mary, Redcliff, and died when his son was very young. Young Chatterton was then admitted into Colston's blue-coat school, where he was only taught reading, writing, and accompts. At fourteen years of age he was articled clerk to an attorney at Bristol, with whom he continued three years. Notwithstanding his education was thus confined, he soon discovered an extraordinary genius. He left Bristol in 1770, disgusted with his profession, and came to London in hopes of deriving subsistence from his pen. He wrote for several periodical publications, and produced The Revenge, a burletta, for Mary-le-bone gardens; but notwithstanding the wonderful exertions of his genius, he was soon reduced to extreme indi-

gence; and urged by frequent disappointments, terminated his life with poison, August 1770, aged not quite eighteen. He left two interludes, entitled The Tournament, and Ælla; and Goodwyn, and The Dowager, two plays unfinished, besides poems supposed to have been written by Thomas Rowley in the fifteenth century. The works passed for Rowley's, have been the subject of great controversy; but it is the general opinion that Chatterton was the real author. However, he conducted the business with so much ingenuity, that he put it in no one's power to bear certain testimony either of his fraud or veracity.

CHETWOOD, WILLIAM RUFUS—Prompter upwards of twenty years to Drury-lane theatre; and for some time kept a bookseller's shop in Covent-garden. Though no actor himself, yet from being so conversant with the stage, he was counted a good theatrical instructor: by him the celebrated Mr. Barry was instructed, and likewise Mrs. Fitzhenry, afterwards a favourite actress in Dublin. In 1760 he was a prisoner for debt in Dublin, when a play was acted for his benefit, and in an occasional address it was mentioned, that his old pupil Barry had refused him his assistance. His death is supposed to have taken place soon after. He wrote the Stock Jobbers, comedy, 1720; South Sea, farce, 1720; The Lover's Opera, 1729; and The Generous Free Mason, burlesque opera, 1731. His History of the Stage, has been justly censured for its numerous falsities.

CIBBER, COLLEY—Was born on the 6th of November, 1671, in Southampton-street, Covent-garden. His father was a native of Holstein,

who came to England to follow his profession, which was that of a statuary; and his mother was the daughter of William Colley, Esq. of an ancient family of Glaiston, Rutlandshire. At eleven years of age he was sent to the free-school of Grantham, Lincolnshire, where he remained five years. He was intended for the Church; but instead of going to an university, was obliged to take up arms in favour of the Prince of Orange, during the Revolution in 1688. Soon after this he went on the stage, for which he had conceived an early inclination; but did not meet with much encouragement at first, his salary being only 10*s.* a week.

Goodman, an old celebrated actor, having seen him play the Chaplain in The Orphan, declared, with an oath, that he would one day make a good actor; which commendation filled Colley with no little exultation. His salary was now augmented to 15*s.* In consequence of the indisposition of Kynaston, who was to have played Touchwood (Double Dealer), he undertook that character at a day's notice, and performed it so well before Queen Mary, that he was highly complimented by Mr. Congreve, the author; and his salary was increased to 20*s.* He next distinguished himself in Fondlewife (Old Bachelor); afterwards in Sir Novelty Fashion, in his own play of Love's Last Shift, 1695. His performance of the fop was so great, that he was never thought to have his equal in those characters. The Careless Husband is reckoned the best comedy he ever produced; in which he performed Lord Foppington, and Mrs. Oldfield, Lady Betty Modish, 1704. By his play of the Nonjuror, 1717, he incurred the resentment of the enemies of government, but was in conse-

quence thereof made Poet Laureat 1730; at which time he quitted the stage, though he occasionally appeared on it afterwards.

In writing tragedy he was unsuccessful; but his comedies, though chiefly borrowed from others, were in general well received.

He collected and published his plays in two vols. 4to. His muse and his spouse, as he says himself, were equally prolific; for the one was seldom mother of a child, but in the same year the other made him the father of a play. As a writer, exclusive of the stage, his two letters to Mr. Pope, and his apology for his own life, are too well known, and too justly admired, to leave us any room to expatiate on their worth. He died December 12, 1757, and has left the following dramatic pieces:

Love's Last Shift, comedy, 1696; Woman's Wit, comedy; 1697; Love makes a Man, comedy, 1700; King Richard the Third (altered from Shakspeare), tragedy, 1700; She Would and She Would Not, comedy, 1703; Careless Husband, comedy, 1704; Perolla and Izadora, tragedy, 1706; School Boy, farce, 1707; Comical Lovers, 1707; Double Gallant, 1707; Lady's last Stake, comedy, 1708; Rival Fools, comedy, 1709; Venus and Adonis, masque, 1715; Myrtillo, pastoral interlude, 1715; Nonjuror, comedy, 1718; Ximena, tragedy, 1719; Refusal, comedy, 1720; Hob, or, the Country Wake, 1720; Cæsar in Egypt, 1725; Provoked Husband, comedy (part by Sir John Vanbrugh), 1727; Rival Queens, burlesque tragedy, 1729; Love in a Riddle, pastoral; Damon and Phillida, ballad, 1729; Papal Tyranny in the Reign of King John, tragedy, 1745. His name is put to an opera called Chuck.

CIBBER, THEOPHILUS—Was son of the preceding, born in 1703, and sent to Winchester School about 1716. He became actor at an early age, and with considerable advantages, as his father was then manager. His line of playing was similar to his father's, and though he did not boast of equal excellence, yet he discovered much merit.

In 1759 he was engaged by Mr. Sheridan, manager of Smock-alley theatre, Dublin, to assist in making a stand against a new rival theatre in Crow-street; but, in his passage from Parkgate, he was wrecked, and perished, with all the other passengers, who were extremely numerous. He produced and altered these pieces: Henry the Sixth, from Shakspeare, no date; The Lovers, 1730; Patie and Peggy, 1730; The Harlot's Progress; or The Ridotto Al Fresco, 1733; Romeo and Juliet, tragedy, no date; The Auction, farce, 1757. He also put his name to an account of the Lives of the Poets of Great Britain and Ireland, in five volumes.

CIBBER, SUSANNA MARIA—This lady's maiden name was Arne; she was the wife of the preceding gentleman, and daughter of an eminent upholsterer in Covent-garden, and sister to Dr. Thomas Arne. Her first appearance on the stage was as a singer; her marriage with Theophilus, then a widower, took place in 1734. Mrs. Cibber's first appearance as an actress was in Zara, 1736, having been previously instructed by her father-in-law; and so great was her success, that her salary was immediately doubled. She died January 30, 1766, and was buried in the cloisters of Westminster Abbey, having one child by the gentleman with whom she cohabited. Mr. Gar-

rick, when the news of her death was brought, thus pronounced her eulogium: "Then Tragedy has expired with her! and yet she was the greatest female plague belonging to my house. I could verily parry the threats, and despise the coarse language of some of my other heroines, but whatever was Cibber's object, a new part or a new dress, she was always sure to carry her point, by the acuteness of her invention and the steadiness of her perseverance."

She produced a piece of one act, taken from the French, called The Oracle, 1752.

CLANCY, MICHAEL, M. D.—Was the son of a military man, of an ancient, and once powerful family in the county of Clare. After encountering a variety of misfortunes in life, he obtained from George the Second a pension of 40*l.* a year during his life; and, in the year 1746, procured a sum of money by performing the part of *Tiresias the blind Prophet*, in Œdipus, for his own benefit, at Drury-lane theatre. He is the author of a Latin poem, called *Templum Veneris sive Amorum Rhapsodiæ*; and of two dramatic pieces, whose titles are, Hermon, Prince of Choroea, tragedy, 1746; and The Sharper, comedy, 1750.

CLIVE, CATHARINE—Whose maiden name was Raftor, was born in 1711. Her father was a native of Kilkenny, and her mother the daughter of an eminent citizen on Fish-street-hill. Having been acquainted with a lady who was married to Theophilus Cibber, and by them encouraged to attempt the stage, she was recommended by Theophilus to his father Colley Cibber, who, when he heard her sing, engaged her at 20*s.* a week. Her first appearance was at Drury-

lane theatre, in Ismenes, a page (Mithridates), in 1728; afterwards she performed comic characters, and with so much success, that her salary soon increased with her fame. In 1732 she was married to George Clive, a gentleman of the law, and brother to Baron Clive, but the parties were not long happy, as a separation soon followed. After continuing the delight of the town more than forty years, she retired from the stage in the year 1769, to her residence at Strawberry hill, near Twickenham, where she died, December 6, 1785. She wrote the following pieces: Boys in Petticoats, farce, 1733; Every Woman in her Humour, farce, 1765; Island of Slaves, not printed; The Faithful Irishwoman, farce, 1761.

Cobb, James—This gentleman was born in the year 1756, and was elected into the Secretary's Office in the India house in 1771. At the age of eighteen he wrote a prologue, which was spoken by Miss Pope; and by this lady's interest procured an introduction to the theatre. His dramatic works are, The Elders, farce, 1780; The Contract, farce, 1779; afterwards called The Female Captain, 1780; The Wedding Night, farce, 1780; Who'd have Thought it! farce, 1781; Kensington Gardens; or The Walking Jockies, interlude, 1781; The Humourist, comedy, 1785; The Strangers at Home, comic opera, 1785; English Readings, interlude, for a benefit at the Hay-market, 1786; The First Floor, a farce, 1787; Love in the East; or Adventures of Twelve Years, comic opera; The Doctor and Apothecary, musical farce, 1788; The Haunted Tower, comic opera, 1789; The Siege of Belgrade, opera, 1791; The Algerine

Slaves, altered from the Strangers at Home, musical entertainment, 1792; Poor Old Drury, occasional prelude, King's Theatre, Hay-market, 1792; The Pirates, comic opera, 1793; The Cherokee, opera, 1794; The Shepherdess of Cheapside, musical entertainment, condemned, 1796; Albert and Adelaide; or Victim of Constancy, romance, 1798; Ramah Droog; or, Wine does Wonders, comic opera, 1798; Paul and Virginia, musical entertainment, 1799; Algonah, comic opera, 1802, altered from the Cherokee, for Mrs. Billington's benefit; A House to be Sold, farce, 1802; The Wife of Two Husbands, play, with songs, founded on the French, 1803. There are but seven of these published.

COCKINGS, GEORGE—Of this writer we can learn no account. He is the author of several very contemptible performances, and among the rest one play, called The Conquest of Canada; or The Siege of Quebec, an historical tragedy, 1766.

COCKBURNE, Mrs. CATHARINE—Was born in London, August 16, 1679. Her father was a native of Scotland, and a commander in the royal navy in the reign of Charles the Second. She gave early evidence of genius, and was yet in her childhood, when she surprised a company of her relations and friends with some extemporary verses on an incident that excited her attraction. By her own application, without any instructor, she learned to write, and also made herself mistress of the French language. But she had some assistance in the Latin grammar, and logic, and of the latter she drew up an abstract for her own use. She died on the 11th of May, 1749, in her 71st year. Her dramatic works are, Agnes de Castro, tragedy; Fatal Friendship, tra-

gedy; The Unhappy Penitent, tragedy; The Revolution of Sweden, tragedy; and a comedy, called Love at a Loss; or Most Votes Carry it, 1701.

COFFEY, CHARLES—This author was a native of Ireland. He met with some success in altering and patching up an old farce of Jevon's, called the Devil of a Wife, which induced him to pursue the same kind of plan with some other dramatic pieces, but with little success. He died on the 13th of May, 1745. His works are, Southwark Fair; or The Sheep-shearing, opera, 1729; The Beggar's Wedding, opera, 1729; Phœbe; or The Beggar, opera, 1729; The Female Parson; or The Beau in the Suds, opera, 1730; The Devil to Pay; or The Wives Metamorphosed, opera, 1731; A Wife and no Wife, a farce, 1732; The Boarding School; or The Sham Captain, opera, 1733; The Merry Cobler, or Second Part of the Devil to Pay, farcical opera, 1735; The Devil upon Two Sticks; or The Country Beau, farce, 1745.

COLLIER, Sir GEORGE—Was an officer of rank in the navy. He was appointed a post-captain on the 12th of July, 1762, and greatly distinguished himself during the American war. He is author of one piece, called Selima and Azor, 1766.

COLMAN, GEORGE—This gentleman was the son of Thomas Colman, Esq. resident at the court of the Great Duke of Tuscany, at Pisa, by a sister of the late Countess of Bath. His father died abroad in 1733. The son received his education at Westminster School, from whence he

removed to Christ Church College, Oxford, and took the degree of M. A in 1758. He then went to Lincoln's-inn, and was called to the bar; but, obtaining a handsome fortune by the death of the Earl of Bath and General Pulteney, he quitted the law, and devoted his attention to dramatic writing. In 1768 he became one of the patentees of Covent-garden theatre, and continued in the management thereof until 1775, when he sold his share of it to the other partners. In 1777 he became proprietor of the Haymarket theatre upon very advantageous terms, having agreed to allow Mr. Foote 1600*l.* per season during his life, who died the succeeding year.

During the first season of Mr. Colman's management of the Little Theatre, he brought forward Mr. Edwin, Mr. Henderson, and Miss Farren, now Countess of Derby. His dramatic works are, Polly Honeycombe, farce, 1760; The Jealous Wife, comedy, 1761; The Musical Lady, farce, 1762; The Deuce is in Him, farce, 1763; A Fairy Tale, 1764; The Clandestine Marriage, comedy, 1766; Mr. Garrick assisted in this; The English Merchant, comedy, 1767; The Oxonian in Town, farce, 1768; Man and Wife, comedy, 1 69; The Portrait, burletta, 1770; The Fairy Prince, masque, 1771; Occasional Prelude, 1772; Achilles in Petticoats, opera, 1774; The Man of Business, comedy, 1774; The Spleen; or Islington Spa, interlude, 1776; New Brooms, prelude, 1776; The Spanish Barber, comedy, with songs, 1777; The Suicide, comedy, 1778; Separate Maintenance, comedy, 1779; The Manager in Distress, prelude, 1780; Preludio, 1781; The Election of Managers, prelude, 1784; Ut Pectura Poesis; or The Enraged Musician, burletta, 1789.

Besides these, he altered several pieces: Lear, Philaster, Bonduca, Comus, Epicœne, or, The Silent Woman; Fatal Curiosity, Polly, Tit for Tat, &c. He also translated Terence's plays, and assisted periodical works.

Mr. Colman commenced an action against Mr. Astley, for performing a burletta, called The Enraged Musician, at his Riding-house; but Hogarth's picture, on which it was founded, was a subject free for any writer.

At the close of the theatrical season, 1785, he was seized at Margate with the palsy, and at the beginning of 1789 he first shewed symptoms of derangement of mind, which, increasing gradually, left him in a state of idiotism. In this sad condition he was committed to the care of a person in Paddington, when his son, the present Mr. Colman, officiated in his place, and, struggling between the duties of manager and son, divided his time in the interests of the theatre, and attention to his parent: to promote the former, he was obliged to prove the insanity of his father, which enabled him to set aside such engagements as were an incumbrance to the house. Mr. Colman died August 14, 1794, having been manager of the Hay-market theatre seventeen years, and of Covent-garden seven.

Colman, George—In taking a view of our English dramatic writers, no one stands more prominent, or deserves to rank higher than this gentleman. His works contain great beauties of thought, neatness of diction, and a potent share of morality. Without investigating the merits of all the children of his creative and happy fancy, we think the Surrender of Calais contains both dignity of subject, and excellence of

sentiment; the part of *Eustache de St. Pierre* is a fine portrait of genuine patriotism, and founded on the glorious principle of self-sacrifice, for the preservation of his countrymen, and shews a trait of character worthy of a Roman soul in the most dignified days of the republic. The opera of Inkle and Yarico conveys more useful philosophy than many of our sermons, and inculcates those principles of humanity that dignify civilized society. Many of his other pieces manifest a vigour of drawing, and a delicacy of colouring, and are evidently the efforts of a very strong and polished mind. We must content ourselves with these general remarks, as the nature of our work will not admit us to dilate at length on the numerous progeny of this excellent and distinguished dramatist. Mr. Colman is son of the preceding gentleman, and was intended for the bar. After passing through a regular course of studies at Westminster, he went to Christ Church, Oxford, but finished his education at King's College, Old Aberdeen; and afterwards entered of the Temple.

Being, however, a *chip of the old block*, as his father announced him in a prologue to his first play, he quitted all notions of the law for the muses, by whose inspiration he has produced the following dramas: Two to One, comedy, with songs, 1784; Turk and no Turk, ditto, 1785; Inkle and Yarico, comic opera, 1787; Ways and Means, comedy, 1788; The Battle of Hexham, musical drama, 1789; The Surrender of Calais, ditto, 1790; Poor Old Hay-market; or Two Sides of the Gutter; prelude, 1792; The Mountaineers, musical drama, 1793; New Hay at the Old Market, drama, 1795; afterwards called Sylvester Daggerwood; The Iron Chest,

musical drama, 1796. This was first performed at Drury-lane theatre, without the success it appeared entitled to, the cause of which is ascribed by the author, in his preface to the play, to the mismanagement of Mr. Kemble. It was afterwards brought out by the author at his own theatre with success. He also produced The Heir at Law, comedy, 1797; Blue Beard; or, Female Curiosity, musical entertainment, 1798; Blue Devils, comic piece, translated from the French, 1798; Feudal Times; or, the Banquet Gallery, musical entertainment, 1799; The Review; or, Wags of Windsor, musical entertainment, 1800; The Poor Gentleman, comedy, 1801; John Bull; or, An Englishman's Fireside, ditto, 1803; No Prelude, 1803; Love Laughs at Locksmiths, musical farce, from the French, 1803; and The Gay Deceivers, ditto, 1804. His three farces, The Review, Love Laughs at Locksmiths, and Gay Deceivers, were introduced to the public under the assumed name of *Arthur Griffenhoof*, of Turnham-green. He has written several songs for pieces, prologues, epilogues, and occasional addresses; among which is British Loyalty, or a Squeeze at St. Paul's, spoken by Mr. J. Bannister, at the Hay-market theatre, 1782.

In private life Mr. Colman is social, convivial and intelligent. Perhaps there is no body who is more expert in the playful contentions of wit and humour, and more ready at what is termed *repartee*, than himself. Amidst the general skirmish of raillery, he has never been perceived to be a moment at a loss for some spirited retort.

CONGREVE, WILLIAM—Was descended from the ancient family of the Congreves of Congreve, in Staffordshire; but born at a place

called Bardsa, not far from Leeds in Yorkshire. At an early age he was sent to Dublin, and received a classical education under the direction of Dr. Ash, in the university of that city, and soon after the Revolution he returned to England, and entered as a student of the Temple.

The study of the law was, however, by no means suitable to the volatile genius of Congreve, he therefore did not pursue it with any vigour, and shortly resigned Littleton for works of more fancy. At the age of seventeen, he produced a novel called Love and Duty Reconciled, which gained considerable reputation. His first dramatic piece was the Old Bachelor, which was shewn to Mr. Dryden, who declared he had never seen such a first play; and that great poet having, in conjunction with Mr. Southern and Arthur Mainwaring, Esq. given it a slight revisal, the manager of Drury-lane brought it out in 1693, where it met with universal approbation. The Double Dealer was brought out the following season, but was not very successful. In 1695, when Betterton opened the new house in Lincoln's-inn-fields, Mr. Congreve joining with him, gave him his comedy of Love for Love, with which the company opened their campaign, and which met with such success, that they immediately offered the author a share in the profits of the house, on condition of his furnishing them with one play yearly. Mr. Congreve accepted the offer, but was not attentive to his agreement with them, as his Mourning Bride did not come out till 1697. In consequence of Jeremy Collier's attack on the immoralities of the English Stage, in which Mr. Congreve's plays did not escape his censure, he made a promise never more to write for the

stage, which resolution he punctually kept. When Voltaire was in England, he waited upon Congreve, and paid him some compliments, as to the reputation and merit of his works. Congreve thanked him, but said to the enlightened foreigner, "he did not chuse to be considered as an author, but only as a private gentleman, and in that light expected to be visited." Voltaire answered, "that if he had never been any thing but a private gentleman, in all probability he had never been troubled with that visit." He died at his house in Surrey-street, on the 19th January, 1729, and on the 26th was buried in Westminster Abbey. His dramatic works, Old Bachelor, comedy, 1693; Double Dealer, comedy, 1694; Love for Love, 1695; Mourning Bride, 1697; Way of the World, 1700; Judgment of Paris, masque, 1701; Semele, opera, 1707.

CONNOLLY, Mr.—Was a student in the Temple, and wrote one unsuccessful play, called The Connoisseur, comedy, 1736.

CONWAY, Rt. Hon. HENRY SEYMOUR—This gentleman is the second son of Lord Conway, and brother to the Marquis of Hertford. In 1741 he was elected a member of the Irish parliament, for the county of Antrim; and in the same year was also elected a member in the British parliament, for Higham Ferrars. Since that time he has filled many important situations in the state. He is author of a comedy produced at Drury-lane, called False Appearances, 1789.

COOK, ADAM MOSES EMANUEL—This writer has added to our drama two insane productions, calld The King cannot Err, comedy, 1762; The Hermit Converted; or, The Maid of Bath Married, 1771.

COOK, THOMAS—Was a native of Essex, and educated at Felstead school, in the same county. At the age of nineteen he gave the world a very correct edition of the works of the famous Andrew Marvell, with his life. He afterwards obliged the public with a translation of *Cicero de Natura Deorum*, and of the comedies of Terence, and prepared an edition and translation of Plautus, the Amphytrion only of which he published. He also wrote the following dramas: Albion, masque, 1724: The Battle of the Poets, farce, 1730; The Triumphs of Love and Honour, pastoral, 1731; The Eunuch, farce, 1737; The Mournful Nuptials, tragedy, 1739; and Love the Cause and Cure of Grief, tragedy, 1744.

COOPER, ELIZABETH—Was the widow of one Mr Cooper, an auctioneer. She was the editor of a work called The Muses' Library, and wrote two comedies, entitled Rival Widows, 1735; and The Nobleman, 1736.

COREY, JOHN—Was author of a comedy, called The Generous Enemies.

COREY, JOHN—Was born at Barnstaple in Devonshire, and was intended for the study of the law, and for that purpose was entered of New Inn; but having a theatrical turn, and preferring the oratory of the stage to that of the bar, he did not long continue there before he turned player, which profession he followed for twenty years, to the time of his death, which happened about 1721. He wrote A Cure for Jealousy, comedy, 1701; and The Metamorphosis, farce, 1701.

COTTON, CHARLES—This gentleman was born

in the year 1630, and received his education at Cambridge. He is author of a piece called Horace, tragedy, 1671. His principal fame was founded on his merit as a burlesque writer, in which light he is considered to stand almost in competition with the excellent author of Hudibras. His most celebrated poem of this kind is his Scarronides, or travestie of the first and fourth books of the Æneid. He died in the parish of St. James, Westminster, 1687.

Cowley, Abraham—Was born in the year 1618, near the end of Chancery-lane, Fleet-street. He was admitted a King's Scholar in Westminster School, where his inclination and genius for poetry were displayed very early. His biographers say, he wrote the tragical history of Pyramus and Thisbe at ten years old; at twelve, of Constantia. At fifteen he published a collection of poems under the title of Poetical Blossoms. In 1636 he was elected a scholar of Trinity College, Cambridge, and removed to that University, where it appears that the greatest part of his poems were written. He had taken his degree of Master of Arts before 1643, when, in consequence of the turbulent times, he, among many others, was ejected from the College In the same year he entered himself of St. John's College, Oxford, under the denomination of a scholar of Oxford, where he published a satire, called The Puritan and the Papist. It appears, however, he did not remain long at Oxford; for his zeal in the royal cause engaging him in the service of the King, who was very sensible of his abilities, and by whom he was frequently employed; he attended his Majesty in many of

his journies and expeditions, and laboured strenuously in the affairs of the royal cause.

Soon after the Restoration, he became possessed of a very competent estate, through the favour of the Duke of Buckingham and the Earl of St. Alban's, and being now upwards of forty years of age, he retired from the bustle of a court to enjoy a studious retirement. He died at Chertsey on the 28th of July, 1667, and was interred in Westminster Abbey, near the ashes of Chaucer and his beloved Spenser. His dramatic works are, Love's Riddle, pastoral comedy, 1638; Naufragium Joculare, comedy, 1638; Guardian, comedy, 1650; and Cutter of Coleman-street, comedy, 1663.

Cowley, Mrs.—Is daughter of Mr. Parkhouse, a bookseller, and native of Tiverton in Devonshire, and, it is said, related to the celebrated Mr. Gay. About the year 1772 Miss Parkhouse married Mr. Cowley, in the service of the East India Company at Bengal, by whom she has had several children. In the year 1776 Mrs. Cowley first appeared as a dramatic writer, and produced The Runaway. Since that time she has written the following pieces: Who's the Dupe? farce, acted at Drury-lane, 1779; Albina, tragedy, acted at the Hay-market, 1779; The Belle's Stratagem, comedy, acted at Covent-garden, 1780; The School for Eloquence, interlude, acted at Drury-lane for Mr. Betterton's benefit, 1780, not printed; The World as it Goes; or, A Trip to Montpelier, comedy, acted at Covent-garden, 1781, and afterwards altered to Second Thoughts are Best, 1781, but not successful; Which is the Man? comedy, acted at Covent-

garden, 1782; Bold Stroke for a Husband, comedy, acted at Covent-garden, 1783; More Ways than One, comedy, acted at Covent-garden, 1783; A School for Grey Beards, comedy, acted at Drury-lane, 1786; The Fate of Sparta, tragedy, acted at Drury-lane, 1781. The Poetical Correspondence of Della Crusca and Anna Matilda engrossed so much of public attention, that the utmost ingenuity was exerted to remove the veil of mystery from those two charming writers, who actually formed, *in this late age*, a new school for poetry. It was at length confidently whispered, that the Anna Matilda was Mrs. Cowley, and the Della Crusca Mr. Merry.

CRADDOCK, JOSEPH—This gentleman produced one play, altered from *Les Scythes* of Voltaire, and called Zobeide, 1771.

CRANE, EDWARD—Resided at Manchester, where he printed a collection of poetical miscellanies, 1761; in which there are two tragedies, called The Female Parricide; and Saul and Jonathan.

CRAUFORD, DAVID, Esq.—Was a North Briton, and historiographer for that kingdom to Queen Anne. He wrote the Courtship A-la-mode, comedy, 1700; and Love at First Sight, comedy, no date.

CRAVES, H.—Of this author we can trace nothing further than that he wrote a comedy, called The Cares of Love, 1705, and dedicated it to Sir William Read the Mountebank.

CRISP, HENRY—Belonged to the Custom-house, and produced a tragedy, called Virginia, 1754.

CROSS, JAMES—Formerly an actor at Covent-garden and Mr. Colman's theatre. A few years ago he married Miss Jones, daughter of the proprietor of the Royal Circus, by which means he became a sharer of that house, to which he now devotes the produce of his pen. His first step, as a dramatic author, was in writing a dialogue for the introduction of some of Dibdin's songs, which entertainment was called The Divertisement, 1790. He afterwards produced the following little pieces: The Purse; or, Benevolent Tar, 1794; British Fortitude and Hibernian Friendship; or, An Escape from France, 1794; Naples Bay; or, The British Sailors at Anchor, 1794; The Apparition, a musical entertainment of two acts; The Way to get Unmarried, 1796; The Charity Boy, two acts, unsuccessful, 1796; and The Raft; or, Both Sides of the Water, 1798. He produced some pantomimes, with Mr. Farley's assistance, and one which he brought out with success at the Circus, Blackbeard, was repeated at Covent-garden without success.

CROWNE, JOHN—was the son of an independent minister in that part of America called Nova Scotia, and received his education in that climate. For some time after his arrival in England, he encountered many misfortunes, and at last had recourse to his pen for support. The Earl of Rochester appears to have been his first patron, whose enmity to Dryden made him snatch at any opportunity of mortifying our great

poet; and he prevailed on the Queen to lay her commands on Crowne, in preference to Dryden, for the writing of a masque to be performed at court, which Crowne executed under the title of Calisto.

He became a favourite of Charles the Second, who promised him some place that might secure him from distress for the remainder of his life, but insisted on our author's writing a comedy on the ground-work of a Spanish play, called Non Puede Esser, out of which Mr. Crowne produced his very excellent comedy of Sir Courtly Nice.

The sudden death of the King, which took place on the day of the last rehearsal of his comedy, left our unfortunate author plunged in the utmost depth of distress and disappointments. He died about the year 1703, and was buried in St. Giles's in the Fields. His dramatic works are: Juliana, tragi-comic, 1671; Charles the Eighth of France, 1672; The Country Wit, comedy, 1675; Andromache, tragedy, 1675; Calisto, masque, 1675; City Politics; The Destruction of Jerusalem, two parts, tragedy, 1677; The Ambitious Statesman, tragedy, 1679; The Misery of Civil War, tragedy, 1680; Henry the Sixth, tragedy, 1681; Thyestes, tragedy, 1681; Sir Courtly Nice, comedy, 1685; Darius, 1688; The English Friar, comedy, 1690; Regulus, tragedy, 1694; The Married Beau, comedy, 1624; Caligula, tragedy, 1698; and Justice Busy, not printed.

CROXALL, Dr. SAMUEL—Was the son of Samuel Croxall, rector of Hanworth, in Middlesex, and vicar of Walton upon Thames, in Surrey, where our author was born. He received his

education at Eton school, and from thence was admitted to St. John's College, Cambridge, after which he entered into holy orders. From his attachment to the Whig interest, he employed his pen in favour of that party during the latter end of Queen Anne's reign, and soon became possessed of several lucrative livings, which he held to his death, in the year 1752. He wrote a dramatic piece, called The Fair Circassian, 1720.

CUMBERLAND, RICHARD—Is the son of the late Dr. Cumberland, Bishop of Kilmore in Ireland, by Joanna, youngest daughter of the celebrated Dr. Bentley (a lady on whom the well known pastoral of Phebe was written by Dr. Byron, and published in the Spectator), and grandson of the learned Bishop of Peterborough. He received the first elements of his education at the Free School of Bury St. Edmund's, and Westminster, and finished his course of studies at Trinity College, Cambridge, where his maternal grandfather had presided.

In 1751 he had taken the degree of Bachelor of Arts there, and wrote some verses on the Prince of Wales's death. Relinquishing an academic life, he obtained a place at the Board of Trade, but was not known as an author till the year 1761, when he published The Banishment of Cicero, a tragedy, which had been refused by Mr. Garrick. An interval of four years from this time elapsed before the appearance of his first acted drama, The Summer Tale; and four more between that and The Brothers, both performed at Covent-garden, and the latter with great applause. In 1771 a reconciliation between him and Mr. Garrick having taken place, he

produced at Drury-lane The West Indian, and since that period has exhibited a succession of dramas, some of which have met with considerable approbation. It is not only as a writer that Mr. Cumberland has figured: about 1780 he was sent to negotiate with the Crown of Spain, though without a public character; and it is reported that his embassy would have been successful, but for the riots in London in the year 1780, and the capture of the East and West India fleets, which inspired the Spaniards with more confidence than they had before possessed. During his residence in that kingdom, he collected anecdotes of eminent painters, which he published. If fame may be relied on, Mr. Cumberland had no obligation either to the justice or generosity of his employers, having been neglected by them in a manner hardly consistent with the honour of the nation. On his return to England, he again turned his attention to the stage, in which line he had heretofore been so successful, and in which his powers have been shewn with every advantage to his fortune and fame. His comedies may be ranked with the best dramatic productions of the country: there is a beauty of conception, delineated with all the graces of a masterly pencil, to be found in every scene of his plays; and where elevation of character is described, his language is grand without bombastic metaphor, and evinces the dignity and richness of the source from whence it came. His vulgar personages are the efforts of genuine humour, and are always highly pleasing, without transgressing the bounds of nature. His dramatic pieces are: The Summer Tale, comedy, with songs, 1765; Amelia, opera, 1768; The Brothers, comedy, 1769; The West Indian, comedy,

1771; The Fashionable Lover, comedy, 1772; The Note of Hand, farce, 1774; The Choleric Man, comedy, 1775; The Battle of Hastings, tragedy, 1778; Calypso, opera, 1779; The Walloons, comedy, 1782; The Mysterious Husband, tragedy, 1783; The Carmelite, tragedy, 1784; The Natural Son, comedy, 1785; The Arab, tragedy, 1785; The Country Attorney, comedy, 1787; and afterwards with the title of The School for Widows, 1789; The Impostors, comedy, 1789; Prelude, 1792; The Armourer, opera, 1793; The Box Lobby Challenge, comedy, 1794; The Jew, comedy, 1794; The Wheel of Fortune, comedy, 1795; First Love, comedy, 1795; Days of Yore, musical drama, 1796; Don Pedro, comedy, 1796; The Last of the Family, comedy, 1797; False Impressions, comedy, 1797; The Eccentric Lover, comedy, 1798; A Word for Nature, comedy, 1798; Joanna, romance, founded on a MS. of Kotzebue, 1799; The Sailor's Daughter, comedy, 1804; The Princes of Parma, tragedy; and (as supposed) The Elders, farce, performed at a private theatre at Kelmarsh, Northamptonshire, 1778.

Cunningham, John—Was a native of Dublin: in early life he began to exhibit specimens of his poetical powers, and by the time he was twelve years old he produced several pieces which are still admired. At the age of seventeen he wrote the only dramatic performance that he left. The free access which this little drama gave him to the play-house was his ruin. It created a disgust at the plodding life of a tradesman, and excited a desire to appear on the stage as a performer, though he scarcely possessed a single requisite for such a profession.

For several years he suffered all the misfortunes attendant on a stroller's life, and died at Newcastle in the year 1773. The name of his farce is, Love in a Mist, 1747.

CUNNINGHAM, JOSIAS—This author wrote one drama, called The Royal Shepherds, 1765.

CUTTS, JOHN—The name of this gentleman is in the title page of a dramatic piece called Rebellion Defeated, 1745.

DALTON, JOHN—Was a native of Dean, in Cumberland, and a member of Queen's College, Oxford, where took his degree of A. M. in the year 1734. He altered Milton's Masque at Ludlow Castle, into a favourite dramatic entertainment, called Comus, by a judicious insertion of several songs, and passages selected from the different works of Milton, and by originals of his own. The music of this piece was composed by Dr. Arne. Besides this, it had the advantage of being first performed by Mr. Quin, in the character of Comus, and by Mrs. Cibber in that of of the Lady.

During the run of the drama, Dalton industriously sought out a grand-daughter of Milton's, oppressed both by age and penury, and procured her a benefit from this play, the profits of which, it is said, amounted to upwards of 120*l*.

DALTON, JOHN—Was the keeper of a public tea-garden at Clifton, near York. He wrote a farce, called Honour Rewarded; or, The Generous Fortune Hunter, 1775.

DANCER, JOHN—Is said to have been born in

Ireland. About the year 1670 he came to England, and being master of the French and Italian languages, he translated three dramatic pieces from Tasso, Corneille, and Quinault, called Amynta, pastoral, 1660; Nicomede, tragi-comic, 1671; and Agrippa King of Alba, tragedy, 1675.

DARCY, JAMES—This gentleman was a native of Galway in Ireland, and author of two tragedies, called Love and Ambition, 1732; and The Orphan of Venice, no date.

DAVY, SAMUEL—Was born in Ireland, where he wrote the tragedy of The Treacherous Husband, no date.

DAVYS, MARY—This lady was a native of Ireland, and wife of a clergyman whom she survived, and then kept a coffee-house at Cambridge, where she died. She was a correspondent of Dean Swift, and wrote two comedies, called The Northern Heiress, 1716; and Self-Rival, 1725. Besides these, she wrote some novels, poems, and familiar letters, which were published under the title of The Works of Mrs. Davys, 1725.

DELAP, Mr.—This gentleman was a North Briton, and a clergyman: he wrote a tragedy, called Hecuba, 1762.

DELAMAYE, THOMAS—Wrote one piece, called Love and Honour, a dramatic poem, in seven cantos, taken from Virgil, 1742.

DELL, HENRY—This person was a bookseller in Holborn, where he died very poor. He once

attempted to perform the part of Mrs. Termagant at Covent-garden theatre, but without success. He wrote and altered the following pieces: The Spouter; or, Double Revenge, farce, 1756; Minorca, tragedy, 1756; The Mirror, comedy, 1756; and, The Frenchified Lady never in Paris, comedy, 1757.

DENNIS, JOHN—Was a native of London, and son of an eminent sadler and citizen. He was educated under Dr. Horn, at Harrow on the Hill, and thence removed to Caius College, Cambridge, where he took the degree of B. A.; but was expelled the college for literally attempting to stab a person in the dark; after which he travelled through France and Italy. At his return he set up for a wit and a fine gentleman, and having some fortune, which was left him by an uncle, he held every attainment in contempt that did not relate to poetry and taste. Though his abilities have been slighted, yet he was visited by the Duke of Buckingham, the Earls of Halifax and Pembroke, Congreve, Southern, Garth, &c. who had some opinion of his talents. In 1704 came out his favourite tragedy of Liberty Asserted; in which were so many severe strokes upon the French nation, that he thought they were never to be forgiven. He really persuaded himself that the King of France, then at war with England, would never make peace till the author of the play was delivered up to him; and in the full persuasion of his own importance, he is said to have waited on his patron, the Duke of Marlborough, when the Congress was held at Utrecht for a treaty of peace, to desire that no such article might be stipulated as that he should be given up. The Duke told him that he was sorry

he could not serve him, for he really had no interest with any of the ministers at that time; but said, that he fancied his case was not so desperate as he imagined: that he had made no such provision for himself, though he could not help thinking that he had done the French *almost* as much damage as the author of the play.

In 1709 he published his tragedy of Appius and Virginia, which met no success, though he had invented for it a new kind of thunder. Being at the theatre a few nights after the ill success of his own play, and hearing a thunder, he started up suddenly, and cried out, with an oath—"That's *my* thunder! How these rascals use me—they will not have my plays, yet steal my thunder!"

Having attacked Mr. Pope, and abused Mr. Addison's Cato, he was represented as a madman by Swift, and rewarded by Pope with a place in his Dunciad. Besides the above tragedies, he wrote other pieces; in all of which he shewed that he had better talents for judging of the performances of others, than for producing any thing himself, which made an able critic remark, "that Dennis was the fittest man in the world to instruct a dramatic writer, for he laid down rules for writing good plays, and shewed him what were bad by his own." He died in 1733, aged 77. In the very close of his days a play was acted for his benefit at the Little Theatre, in the Hay-market, procured through the united interests of Messrs. Thomson, Mallet, and Pope, the last of whom, notwithstanding the gross manner in which Mr. Dennis had on many occasions used him, and the long warfare that had subsisted between them, interested himself very warmly for him, and even wrote an

occasional prologue to the play, which was spoken by Mr. Cibber, junior. If he meant to be really humane, he should have softened his personal satire. He is the author of the following pieces: Plot and no Plot, comedy, 1697; Rinaldo and Armida, 1699; Iphigenia, tragedy, 1700; Comical Gallant, 1702; Liberty Asserted, tragedy, 1704; Gibraltar, comedy, 1705; Orpheus and Eurydice, masque, 1707; Appius and Virginia, tragedy, 1709; and Coriolanus, tragedy, 1720.

DENIS, CHARLES—Was the son of a French clergyman, and brother of admiral Sir Peter Denis. He wrote some fables and poetical pieces, which were favourably received by the public. He is also said to have been the translator of The Siege of Calais, tragedy, 1765.

DENT, JOHN—Author of the following farces: The Candidate; Too Civil by Half, 1782; The Receipt Tax, 1783; and two preludes: The Lawyer's Panic; or, Westminster in an Uproar, 1785; and The Telegraph; or, A New Way of Knowing Things, 1795. He would have contributed more to the stage if he had met with encouragement from the managers; but many of his pieces were rejected or lost. Among the latter was a farce, called The Tarantula, presented to the proprietors of Drury-lane. He died a few years ago.

DERRICK, SAMUEL—Was born in Ireland, in the year 1724. Being intended for trade, he was some time placed with a linen-draper in Dublin, but disliking the business, he left his native country about the year 1751, and com-

menced author in London; where he imbibed an inclination for the stage, and appeared in the character of Gloucester, in Jane Shore, but with so little success, that he never repeated the experiment; and for a considerable time afterwards chiefly subsisted by his writings. On the death of Beau Nash, some persons of fashion procured him the office of Master of the Ceremonies at Bath and Tunbridge. He died very poor, March 7, 1769. He translated one piece from the French of the King of Prussia, called Sylla, 1753.

DIBDIN, CHARLES—The first character which brought this gentleman into notice as a performer, was Ralph, in the Maid of the Mill; and through the author's recommendation, he was engaged by Mr. Garrick; when his performance of Mungo, in The Padlock, 1768, rendered him a favourite with the town. His fame, however, as an actor, was established by excellence as a composer; and to his musical genius he is likewise indebted for his literary fame, his following dramatic pieces being in general but simple vehicles for music: The Shepherd's Artifice, 1764; Damon and Phillida, altered from Cibber, 1768; and The Wedding Ring, 1773. Previous to the representation of this piece, a report was spread that Mr. Bickerstaff was the author. Mr. Dibdin thought proper to make an affidavit that he was not; for as Bickerstaff's name was then odious to the public, the fate of the entertainment seemed to depend upon the town's giving credit to Mr. Dibdin's affidavit: nevertheless, on the first night of the representation of the piece, part of the audience testified their displeasure by interrupting the actors for some time;

till Mr. King came forward, and begged leave to read a paper, put into his hands by Mr. Dibdin, the purport whereof was, that Mr. D. had positively sworn that Mr. B. was not the author; and that the public should be made acquainted with the author's name in a day or two. The piece was now allowed to be performed without further opposition; but, when finished, the audience became clamorous to have the author's name announced; when Mr. King again came forward: he made an apology, hoping the town would not think him a party in any division, and then informed them, that the managers had resolved, if Mr. Dibdin made use of any equivocation, to dismiss him from the theatre; and that the performers would shun him as a perjured man, and a pest to society. This declaration, however, did not produce the desired effect; for Mr. Dibdin was obliged to appear, and declare he was the author of both the words and music; which asseveration appeased the audience, who approved of the entertainment, though containing little to recommend it. He married the daughter of a respectable tradesman, whom he is said to have deserted without any provocation.

His want of economy plunged him into many difficulties; and in 1777 he was under the necessity of leaving his country. He then sent his Poor Vulcan to Dr. Arnold, under whose auspices it was brought out, and received with approbation. Its success enabled him to return, and he was engaged as musical composer to the theatre of Covent-garden, with a fixed salary. This situation he lost by a disagreement with the manager. He afterwards opened an entertainment of recitation and songs, which, for the merit of the latter, became popular; and his success

induced him to build a theatre for himself in Leicester-place, with a convenient shop for publishing his own music. In this place he performed for several seasons, with some little success: but has retired from public life within these three years. Last season, 1806, he produced at Drury-lane theatre a musical piece, called Broken Gold, which was deservedly damned. He is the author of the following pieces: The Deserter, taken from the French, 1774; The Waterman; or, First of August, 1774; The Cobler; or, A Wife of Ten Thousand, 1774; The Metamorphoses, 1776; The Quaker, 1776; Poor Vulcan, burletta, 1778; The Gipsies, 1778; The Wives Revenged, 1778; The Chelsea Pensioner, 1779; The Mirror, pantomime, 1779; The Shepherdess of the Alps, 1780; The Islanders, 1780; afterwards altered and called The Marriage Act; Jupiter and Alcmena, taken from Dryden, burletta, 1781; None so Blind as those that Will not See, 1782; Liberty Hall; or, The Test of Good Friendship, 1785; Harvest Home, 1787; A Loyal Effusion, 1797; Hannah Hewit; or, The Female Crusoe, acted for a benefit, 1798.

DIBDIN, THOMAS—This gentleman is son of the preceding, but not acknowledged by his father. Having received a liberal education at the expence of his mother (which kindness he now returns), he was by a maternal uncle (the late Cecil Pit, Esq.) articled, in 1801, as an apprentice to Sir William Rawlins, then in business as an auctioneer and upholsterer, and Sheriff of London. In his early days he became attached to reading and drawing, and at the end of four years left his business, and, under the assumed

name of *Merchant*, commenced actor and scene-painter at Eastbourne, Sussex; and then visited Canterbury, Rochester, &c At Manchester he made his first public attempt as a dramatic writer, by the production of a farce, called The Mad Guardian; or, Sunshine after Rain, published with juvenile poems.

In 1793 he married Miss Hilliar of the above theatre, and formerly of the Edinburgh and Newcastle company. By scene-painting and writing he now acquired both fame and profit. Mr. Dibdin resumed his paternal name five years prior to his engagement at Covent-garden theatre, during which period he produced fifteen comic pieces at Sadler's-Wells, where he was alternately performer, prompter, and, on the secession of Mr. Lonsdale, stage-manager; and where he introduced Messrs. Davy and Morehead to the town as composers. At the entreaty of Mr. Dowton, of Drury-lane, who wished to appear in the character of a jew, he wrote The Jew and Doctor, for his benefit; but Mr. Dowton's partner had previously accepted Mr. O'Keeffe's farce of A Nosegay of Weeds (which was condemned), to the great disappointment of our author, though in the end it turned out greatly to his advantage; for, having got it up for his own benefit at Maidstone, in 1798, it was so favourably reported to Mr. Harris by Mr. Bicknell, now of Spring-garden Terrace, that the piece, by desire of the manager, was sent for perusal, and immediately accepted. Before this, Mr. Dibdin had applied in vain, having met with those repulses which *friendless* authors generally experience. At this time, however, he caught Dame Fortune in good humour; but, previous to the representation of his accepted farce, he produced,

by the advice of Mr. Cumberland, a little piece, called The Mouth of the Nile, 1798; which so established his literary fame with the manager, that he was allowed a separate salary for his writings, by which he was bound to produce whatever songs, pantomimes, local pieces, &c. were required. His farce of The Jew and Doctor having been altered, in consequence of Mr. Cumberland's Jew, was this season brought forward with considerable applause. The late Mr. Powell, of Covent-garden, was to have played Old Pickle, in The Spoiled Child, and having been suddenly taken ill, Mr. Dibdin, who accidentally came late to the house, became his substitute with so much success, that he procured an engagement of 5*l.* per week, and another equally liberal for his wife. Mr. Dibdin has lately purchased half the property in Sadler's Wells, which was nearly a losing scheme when he became a proprietor; but from his exertions, and the liberality of the arrangements, such attractions were attached to the theatre as have rendered the establishment near 5000*l.* a year better than it was at the time of his purchase.

He is author of the following pieces: Five Thousand a Year, petite comedy; and The Birthday, another petite comedy, altered from Kotzebue; Sunshine after Rain, a farce, acted one night for a benefit; The Horse and the Widow, comic piece, altered from Kotzebue; and The Naval Pillar; or, Britannia Triumphant, an occasional musical entertainment. In 1800 he produced True Friends, musical entertainment, unsuccessful; St. David's Day, musical entertainment; The Hermione; or, Valour Triumphant, occasional interlude; Liberal Opinions, comedy of three acts, afterwards extended to five, and called The

School for Prejudice, 1801; Il Bondocani, musical entertainment; The Cabinet, comic opera, 1802; Family Quarrels, comic opera, 1804; The Will for the Deed, comedy, in three acts, 1804; Valentine and Orson, serio-comic romantic melo-drama, 1804; Guilty or Not Guilty, comedy, 1804; Thirty Thousand; or, Who's the Richest? opera, 1804; Tag in Tribulation, for the benefit of Mr. Knight; The White Plume, opera, 1806; and a comedy, in three acts, called Five Miles off; or, The Finger-post. He is also author of several favourite songs, which have been generally written for benefits; and has assisted in getting up several excellent pantomimes. The last, which he brought out this season (1806-7), entitled Mother Goose, is the best pantomime that the public have seen for many years; and it has been of the greatest service to the treasury of Covent-garden theatre. Within the first three weeks of its performance, it brought 3000*l.*, excluding the profits of the private boxes.

The dramatic productions of this gentleman, generally speaking, contain a good plot, and a happy succession of pleasing incidents, which are told in an elegant and appropriate style of dialogue.

Dimond, Mr.—Son of the Bath manager: he produced a musical entertainment, called The Sea-side Story, which was performed for a benefit, 1801, and received public approbation. In 1803 he brought out The Hero of the North, a play, with songs, at Drury-lane; and in 1804 The Hunter of the Alps, a musical entertainment, which has been performed repeatedly with

great success. His last piece of Adrian and Orilla, was not very successful.

DIGBY, GEORGE, EARL OF BRISTOL—It is said that this author was a very singular person, whose life was one contradiction. He wrote against popery, and embraced it; he was a zealous opposer of the court, and a sacrifice for it; was conscientiously converted in the midst of his prosecution of Lord Strafford, and was most unconscientiously a persecutor of Lord Clarendon. The histories of England abound with the adventures of this inconsistent and eccentric nobleman, who, amongst his other pursuits, esteemed the drama not unworthy his attention. He wrote a comedy, called Elvira, 1667.

DILKE, THOMAS, Esq.—Was a native of Lichfield, and a student of Oriel College, Oxford. He afterwards went into the army. He wrote three comedies, called Lover's Luck, 1696; City Lady, 1697; and Pretenders, 1698.

DOBBS, FRANCIS—A native of Ireland, who produced one play, acted at Dublin, called The Patriot King; or, Irish Chief, 1774.

DODD, JAMES SOLAS—Was bred a surgeon, and now follows the profession. He is author of a dramatic piece, which was acted once at Covent-garden, called Gallic Gratitude; or, The Frenchman in India, 1779.

DODD, WILLIAM—This unfortunate gentleman was the eldest son of the Reverend William Dodd, vicar of Bourne, in Lincolnshire, where

our author was born, May 29, 1729. After going through a regular course of studies, he left Clare Hall, Cambridge, with great honour.

In 1751 he imprudently married a Miss Mary Perkins: he was ordained deacon the same year, priest in 1753, and soon became a celebrated popular preacher. His first preferment was the lecturership of West Ham; after this he rapidly succeeded to various lucrative situations in the church. On the living of St. George, Hanover-square, becoming vacant, he wrote an anonymous letter to the Chancellor's Lady, offering three thousand guineas if by her assistance he was promoted to it. This being traced to him, complaint was immediately made to the King, and Dr. Dodd was dismissed with disgrace from the situation of chaplain to his Majesty. From this period he lived neglected, if not despised; and his extravagance still continuing, he became involved in difficulties, which tempted him to forge a bond from his late pupil Lord Chesterfield, February 4, 1777, for 4200*l.*, which he actually received; but being detected, was tried at the Old Bailey, found guilty, and, in spite of every application for mercy, was executed at Tyburn, June 27, 1777.

Dr. Dodd was a voluminous writer, and possessed considerable abilities. He very early in life wrote a tragedy, called The Syracusan, which is said to have been in the hands of one of the managers when he took orders, but on that event it was withdrawn. His comedy of Sir Roger de Coverly was in the possession of Mr. Harris when the author was taken into custody. Neither of these plays has been published.

DODSLEY, ROBERT—Was born in 1703, and

was in his early days a footman to the Honourable Mrs. Lowther, from which humble station his abilities soon raised him; for having written a dramatic satire, called The Toyshop, which was shewn to Mr. Pope, that celebrated poet was so struck with its merits, that he became immediately Dodsley's patron. By his interest the piece was brought out at Drury-lane, 1735, where it met with the success it merited; as did also another farce, produced the succeeding year at the same theatre, called The King and the Miller of Mansfield. The author was now enabled to go into business, and became a bookseller; in which station Mr. Pope's recommendation, and his own merit, procured him the countenance of the first persons of distinction, so that in a few years he was one of the most eminent of the profession. In 1738 he produced a farce, called Sir John Cockle, being a sequel to the King and Miller. In 1741 he brought out a ballad opera, called The Blind Beggar of Bethnal Green. In 1745 he made an attempt to introduce upon the stage a new species of pantomime, in Rex et Pontifex. In 1749 he wrote a masque, called The Triumph of Peace; or, The Peace of Aix la Chapelle, which was acted at Drury-lane. He published a collection of old plays in twelve volumes, 12mo, by which he has revived the beauties of some ancient dramatists. Having acquired a handsome fortune by his labours, he retired from his business, and died September 25, 1764, at the house of his friend Mr. Spence, at Durham.

Dogget, Thomas—Was born in Castle-street, Dublin, and made his first appearance on the stage of that city; but not meeting with the en-

couragement to which his merit was entitled, he came over to England, and joined a travelling company; after which he procured an engagement at Drury-lane and Lincoln's-inn Fields theatres, where he was universally liked, particularly in the characters of Fondlewife, Old Bachelor, and Ben in Love for Love, which Congreve, with whom he was a great favourite, wrote in some measure with a view to his manner of acting. At Drury-lane theatre he became joint-manager with Wilkes and Cibber; but in 1712, offended at Mr. Booth's being admitted to a share, he threw up his part in the property of the theatre, though it was looked upon to be worth 1,000*l.* per annum. He retired from the fatigues of the profession in the very meridian of his reputation, and died September the 22d, 1721. He wrote The Country Wake, comedy, which was afterwards altered to a ballad farce, called Hob in the Well.

Dossie, Robert—Was principal Secretary to the Society for the Encouragement of Arts and Manufactures. He died about the year 1778. He wrote a musical piece, acted at the Haymarket, called The Statesman Foiled, 1768.

Dover, John—This gentleman was the son of Mr. Robert Dover, an eminent attorney at law, of Boston on the Heath, in Warwickshire. Our author received his education at Magdalen College, Oxford, and was afterwards called to the bar; but he soon relinquished the profession of the law for the pulpit. He wrote a tragedy, called The Roman Generals, 1667.

Dow, Alexander—Was a native of Scot-

land, but was obliged to leave his country in consequence of a duel, and entered himself as a common sailor on board an East India ship bound to Bencoolen; where the secretaryship to the governor being vacant, he very fortunately obtained that office, and soon became lieutenant-colonel. He died in the East Indies, 1779. He wrote two tragedies, acted at Drury-lane, called Zingis, 1769; and Sethona, 1774. In Zingis there are marks of a poetical imagination, which lifted the author above common praise.

Dower, E.—This author seems by his writings to have been the most perfect professor of poverty that ever devoted himself to the tattered sisters of Parnassus; for the few poems he has published breathe nothing but complaints of his destitute and distressed condition. He wrote a dramatic tale, called The Salopian Squire, 1738.

Downham, Hugh, M. D.—Is the son of a gentleman of good fortune in the neighbourhood of Exeter, who died in 1789. He was designed for the church; took orders, and performed the duties of a clergyman for a few years, in his father's neighbourhood, but afterwards went to Edinburgh, and took his degrees in physic. Soon after his return from Scotland he published The Land of the Muses, in imitation of Spenser, which fixed his reputation as a poet. He is author of the following tragedies: Lucius Junius Brutus; or, The Expulsion of the Tarquins, 1779; Editha; or, The Siege of Exeter, 1784; and Belisarius, 1786. The two last were performed at Exeter with considerable applause.

Downing, George—Was the son of a trades-

man, who gave him a genteel education. Unknown to his friends, he married at the early age of nineteen, and commencing strolling actor, endured all the hardships incident to the life of an itinerant player He was at one time a comedian in the York company; but tired of the stage, he became master of a school at Birmingham, where he died, about the latter end of 1780. He wrote a comic piece, called Newmarket; or, The Humours of the Turf, 1763; The Parthian Exile, tragedy, acted at Coventry and Worcester, 1774; and The Volunteers; or, Tailors to Arms, interlude, acted at Covent-garden, 1780.

Drake, Dr. James—Was born at Cambridge, in the year 1667, and had a liberal education. About 1694 he came to London, and was chosen Fellow of the Royal Society, and of the College of Physicians.

It may be presumed that his practice in his profession was not very considerable, as we find him from this time engaged in many literary and political undertakings. He died at Westminster on the 2d of March, 1706-7. He wrote the comedy of The Sham Lawyer; or, The Lucky Extravagant, 1697.

Draper, Matthew—Was the author of a comedy, called The Spendthrift, 1731.

Drury, Robert—Was an attorney at law, and wrote the following farces: Devil of Drake, 1732; Mad Captain, 1732; The Fancy'd Queen, 1733; and Rival Milliners, 1735.

Dryden, John—Was the son of Erasmus

Dryden, Esq. of Tichmarsh, and grandson of Sir Erasmus Dryden, of Canonsbury, both in Northamptonshire. Our poet was born August 9, 1631, at Aldwincle, near Oundle, in the same county, a village, which, as he himself informs us, belonged to the Earl of Exeter; and which was also famous for giving birth to the celebrated Dr. Thomas Fuller, the historian.

He received the rudiments of his education at Westminster School, under the learned Dr. Busby, and from thence was removed to Cambridge, where he entered a pensioner, and matriculated the 6th of July, 1650. He took his degree of Bachelor of Arts in 1653, and was elected Scholar of Trinity College, of which he appears, by his Latin verses in the *Epithalamia Cantabrigiensia*, 1662, to have been afterwards a fellow. Yet in his earlier days he shewed no very extraordinary indications of genius; for, even the year before he quitted the University, he wrote a poem on the death of Lord Hastings, which was by no means a presage of that amazing perfection in poetical powers which he afterwards possessed. His first play, viz The Wild Gallant, did not appear till he was about thirty-one years of age, and then met with such indifferent success, that had not necessity afterwards compelled him to pursue the arduous task, the English stage had perhaps never been favoured with some of its brightest ornaments. On the death of Oliver Cromwell he wrote some heroic stanzas to his memory; but on the Restoration, being desirous of ingratiating himself with the new court, he produced first a poem, entitled *Astræa redux*, and afterwards a panegyric to the King on his coronation.

In 1662 he addressed a poem to the Lord

Chancellor Hyde, presented on New Year's day; and in the same year a satire on the Dutch. In 1668 appeared his *Annus Mirabilis*, which was an historical poem, in celebration of the Duke of York's victory over the Dutch. These pieces at length obtained him the favour of the crown; and Sir William D'Avenant dying the same year, Mr. Dryden was appointed to succeed him as poet-laureat.

About the same time he engaged himself by contract to write four plays in each year, which he never executed. The Earl of Rochester, who felt hurt at the applause which accompanied Dryden's dramatic pieces, used his utmost influence to injure him at court; but the King gave no countenance to Rochester's calumny. He had a more powerful enemy in the Duke of Buckingham, who most severely ridiculed several of our poet's plays in his admired piece, called The Rehearsal; which attacks Mr. Dryden did not suffer with impunity; for in 1679 there came out an Essay on Satire, said to be written jointly by him and the Earl of Mulgrave, containing some very severe reflections on the Earl of Rochester and the Duchess of Portsmouth, who, it is not improbable, might be a joint instrument in the above mentioned affront shewn to Mr. Dryden: and in 1681 he published his Absalom and Achitophel, in which the well known character of Zinni, drawn for the Duke of Buckingham, is certainly severe enough to repay all the ridicule thrown on him by that nobleman in the character of Bayes. The resentment shewn by the two peers was very different. Lord Rochester, who was a coward as well as a man of the most depraved morals, basely hired three ruffians to cudgel Dryden in a coffee-house: but

the Duke of Buckingham, as we are told, in a more open manner, took that task on himself, and at the same time presented him with a purse containing no very trifling sum of money, telling him that he gave him the beating as a punishment for his impudence, but bestowed the gold on him as a reward for his wit. In 1680 he assisted in a translation of Ovid's Epistles. In 1682 came out his Religio Laici, designed as a defence of revealed religion. In 1684 he published a translation of M. Maimbourgh's History of the League, which he had undertaken by command of King Charles the Second. On the death of that prince he wrote a poem sacred to his memory, entitled *Threnodia Augustalis*. Soon after the accession of King James the Second, our author changed his religion for that of the church of Rome, and wrote in vindication of its tenets. In consequence of this extraordinary step, he incurred much public censure and ridicule; but, on the completion of the Revolution, his newly chosen religion disqualified him from bearing any office under government, and the laureatship was taken from him, and bestowed on Shadwell, a man to whom he had a most settled aversion. This circumstance occasioned his writing the severe poem called Mac Flecknoe. Mr. Dryden's circumstances had never been affluent; but now being deprived of this little support, he found himself under the necessity of writing for mere bread. In the year he lost the laurel, he published the Life of St. Francis Xavier, from the French. In 1693 came out a translation of Juvenal and Persius, in the first of which he had a considerable hand, and of the latter the entire execution. In 1695 was published his prose version of Fresnoy's Art of

Painting; and in the year 1697 he gave the world that translation of Virgil's works entire which still does, and perhaps ever will, stand foremost among the versions of that author.

He married the Lady Elizabeth Howard, sister to the Earl of Berkshire, who survived him eight years, though for the last four of them she was a lunatic. By this lady he had three sons, who all survived him. He died May the 1st, 1701, and was buried in Westminster Abbey. His dramatic works are: The Wild Gallant, comedy, 1669; The Rival Ladies, tragi-comic, 1664; The Indian Emperor, 1667; Secret Love; or, The Maiden Queen, 1668; Sir Martin Marmell, comedy, 1668; The Tempest, comedy, 1670; An Evening's Love; or, The Mock Astrologer, comedy, 1671; Tyrannic Love; or The Royal Martyr, tragedy, 1672; The Conquest of Grenada, 1672; Almanzor and Almahide; or, The Conquest of Granada, part 2, 1672; Marriage A-la-mode, 1673; The Assignation; or, Love in a Nunnery, 1673; Amboyna, tragedy, 1673; The State of Innocence and Fall of Man, opera, 1674; Aurengzebe, tragedy, 1676; All for Love, tragedy, 1678; Œdipus, tragedy, 1679; Troilus and Cressida, tragedy, 1679; The Kind Keeper; or, Mr. Limberham, comedy, 1680; The Spanish Fryar, tragi-comic, 1681; The Duke of Guise, tragedy, 1683; Albion and Albianus, opera, 1685; Don Sebastian, tragedy, 1690; Amphitryon, comedy, 1691; King Arthur, 1691; Cleomenes the Spartan Hero, tragedy, 1692; and Love Triumphant, tragi-comic, 1694. He brought out a comedy of which he only wrote a scene, called The Mistaken Husband, 1675.

DRYDEN, JOHN, junior—Was second son of the last mentioned, and wrote a comedy while in Italy, which his father, some years after it was written, brought out under the title of The Husband his own Cuckold, 1696.

DUBOIS, DOROTHEA—This lady was the wife of a musician, and daughter of the Earl of Anglesea by Anne Sympson, a lady who asserted herself to be the wife of his Lordship. In consequence of this disputed right, the present lady was never acknowledged as legitimately belonging to the family, but passed her life in great indigence. She published a novel, 1770, called Theodora, in which she related her history. She wrote a musical piece, called The Divorce, 1771.

DUFFET, THOMAS—This author was a milliner in the New Exchange; but his genius leading him to dramatic poetry, he wrote the following pieces for the stage, which at first met with good success, but afterwards sunk into contempt and oblivion. Amorous Old Woman, comedy, 1674; Spanish Rogue, comedy, 1674; Empress of Morocco, farce, 1674; Mock Tempest, farce, 1675; Beauty's Triumph, 1676; and Psyche Debauched, comedy, 1678.

D'URFEY, THOMAS—This writer, who is more generally spoken of by the familiar name of Tom, was descended from an ancient family in France. His parents being Hugonots, fled from Rochelle before it was besieged by Lewis the Thirteenth in 1628, and settled at Exeter, where this son was born; but in what year is uncertain. He was originally bred to the law,

but soon finding that profession too saturnine for his volatile genius, he quitted it to become a devotee of the Muses. His dramatic pieces, which are very numerous, were in general well received, though there is not one of them now on the muster-roll of acting plays; that licentiousness of intrigue, looseness of sentiments, and indelicacy of wit, which were their strongest recommendations to the audiences for whom they were written, having very justly banished them from the stage in this period of purer taste.

He was a chearful companion, a worthy man, and held in great esteem by the first characters of his day. He died on the 26th of February, 1723, and was buried in the church-yard of St. James, Westminster.

His ballads, sonnets, &c. are published in six volumes duodecimo, entitled Pills to Purge Melancholy. His plays are: Siege of Memphis, tragedy, 1676; Fond Husband, comedy, 1676; Madam Fickle, comedy, 1677; Fool turned Critic, comedy, 1678; Trick for Trick, comedy, 1678; Squire Old-sop, comedy, 1679; Virtuous Wife, comedy, 1680; Sir Barnaby Whig, comedy, 1681; Royalist, comedy, 1682; Injured Princess, tragi-comic, 1682; Common Wealth of Women, tragi-comic, 1686; Banditti, comedy, 1686; Fool's Preferment, comedy, 1688; Bussy D'Ambois, tragedy; Love for Money, comedy, 1691; Marriage-hater Matched, comedy, 1692; Richmond Heiress, comedy, 1693; Don Quixote, in three parts, comedy, 1694 and 1696; Cynthia and Endymion, opera, 1697; Campaigners, comedy, 1698; Massaniello, play in two parts, 1699 and 1700; Bath, 1701; Wonders in the Sun, comic-opera, 1706; Modern Prophets, comedy,

1709; Old Mode and the New, comedy, no date; 1721; Grecian Heroine, 1721; musical farce, The Two Queens of Brentford, and Ariadne, petit opera, 1721.

EACHARD, LAWRENCE—Was the son of a clergyman, and born at Barsham, in Suffolk. He was educated for the church, and took his degree of Bachelor of Arts in Christ's College, Cambridge, 1687. He afterwards entered into holy orders, and was presented to the living of Weston and Elkington, in Lincolnshire, where he spent many years of his life. He died August the 16th, 1730, and was buried in St. Magdalen's Church, Lincoln. He acquired more reputation by his History of England than his plays, which are translations from Plautus and Terence, but never intended for the stage: Amphitryon, comedy; Epidicus, comedy; Rudens, 1694; Andria, comedy; Eunuchs, comedy; Heautontimorumenos; Adelphi, comedy; Hecyra; and Phormio.

ECCLESTON, EDWARD—Wrote an opera, called Noah's Flood, 1679. It was afterwards published under two different titles, The Catechism, and The Deluge.

ESTCOURT, RICHARD—Was born at Tewkesbury, in Gloucestershire, and received his education at the Latin school of that town; but having an early inclination for the stage, he stole away from his father's house at fifteen years of age, and joined a travelling company of comedians then at Worcester, where, for fear of being known, he made his first appearance in women's clothes in the part of Roxana, in Alexander the

Great. But this disguise not sufficiently concealing him, he was obliged to make his escape from a pursuit that was made after him; and, under the appearance of a girl, to proceed with great expedition to Chipping Norton. Here, however, being discovered, and overtaken by his pursuers, he was brought back to Tewkesbury, and his father, in order to prevent such excursions for the future, soon after carried him up to London, and bound him apprentice to an apothecary in Hatton-garden. From this confinement he broke away, and passed two years in England in an itinerant life. He then went to Ireland, where he met with good success on the stage; and, on his return to London, was received in Drury-lane theatre. His first appearance there was in the part of Dominic in the Spanish Fryar, in which, though possessed of few natural abilities, yet by a close imitation of Leigh, who had been a favourite actor in that character, he acquired some fame.

As a companion, Estcourt is said to have been entertaining and agreeable; in the Spectator he is recorded, not only as a sprightly wit, but a person of ease and natural politeness. Secretary Craggs brought him once to Sir Godfrey Kneller, where he mimicked several persons that he knew, as Lords Godolphin, Somers, Halifax, &c. Sir Godfrey was highly delighted, took the joke, and laughed heartily: then Craggs giving Estcourt the wink, he mimicked Sir Godfrey himself, who cried, "Nay, now you are out, man; by G—, that is not me!"—certainly the finest compliment he could have paid the mimic. He retired from the stage a short time before his death, which happened in 1713, when he was interred in the parish of St. Paul's, Covent-gar-

den. His dramatic works are: The Fair Example, comedy, 1706; and Prunella, no date.

ETHEREGE, Sir GEORGE, Knight—This gentleman, so remarkable for his wit and gallantry, flourished in the reigns of Charles the Second and James the Second. He was descended from a good and ancient family in Oxfordshire, and was born about the year 1636. It is supposed that he received the early parts of his education at the University of Cambridge, though it does not appear that he made any long residence there; an inclination for seeing the world having led him to travel into France when he was very young. On his return, he for some time studied the municipal laws of this kingdom at one of the Inns of Court; but finding that kind of study too heavy for his volatile and airy disposition, he soon quitted it for pleasure, and the pursuit of gayer accomplishments.

He lived some time with Mrs. Barry, the celebrated actress, and had one daughter by her, on whom he settled 6000*l.* She, however, died very young. He wrote three comedies: She Wou'd if She Cou'd, 1668; Comical Revenge, 1664; and The Man of Mode, 1676.

FABIAN, THOMAS—Was, for a time, one of the footmen to King George the Second when Prince of Wales. He wrote a farce, which was acted without success, called Trick for Trick, 1735.

FANE, Sir FRANCIS, jun. Knight of the Bath, &c.—Lived in the reign of Charles II. and was grandson of the Earl of Westmoreland (his father being one of that nobleman's younger sons), and

resident, for the most part, at Fulbeck, in Lincolnshire. He has left us the following dramatic pieces: Love in the Dark, comedy, 1675; Sacrifice, tragedy, 1686; Masque for Lord Rochester's Valentinian.

FARQUHAR, GEORGE—Was descended from a family of no inconsiderable rank in the North of Ireland. Our author was born at Londonderry in 1678, where he received the first rudiments of erudition; whence he went to the University of Dublin in 1694. In this great school of learning he made no figure; indeed, he was considered one of the dullest young men in the University. Having received a college exercise from his tutor, upon the miracle of our Saviour's walking upon the water, and coming into the hall for examination the next day, it was found that he had not brought his exercise written, as his fellow-students had done; at which the lecturer being displeased, Farquhar offered to make one extempore; and after considering some time, he observed, that he thought it no great miracle, since the man that is born to be hanged will never be drowned. The impiety of his reply quite extinguished all the approbation which he expected from its wit, and he was accordingly expelled in the usual form, *tanquam pestilentia hujus societatis*. On this event he engaged himself to Mr. Ashbury, the manager of the Dublin theatre, and was soon introduced on the stage. In this situation he continued no longer than part of one season, and made no very considerable figure; for though his person was sufficiently in his favour, and that he was possessed of the requisites of a strong retentive memory, a just manner of speaking, and an easy and ele-

gant deportment; yet his natural diffidence and timidity, or what is usually termed *stage terror*, which he was never able to overcome, added to a then insufficiency of voice, were strong bars in the way of his success, more especially in tragedy. Being to play the part of Guyomar, in Dryden's Indian Emperor, who kills Vasquez, one of the Spanish generals, Mr. Farquhar, by some mistake, took a real sword instead of a foil, on the stage with him, and, in the engagement, wounded his brother tragedian who acted Vasquez, in so dangerous a manner, that he was a long time before he recovered. This accident had such an effect on the mild and gentle disposition of our author, that he immediately quitted the stage, with a resolution never to return to it, which was in the seventeenth year of his age.

When Mr. Wilks left Dublin, in 1696, for Drury-lane theatre, Mr. Farquhar accompanied him to London, where he soon got the patronage of the Earl of Orrery, who gave him a lieutenant's commission in his own regiment, then in Ireland, which he held with honour for several years. By the advice of his friend Wilks, he commenced a dramatic poet, and brought out his first comedy, of Love and a Bottle, when under twenty years of age.

Farquhar was the person who introduced Mrs. Oldfield to the stage. Dining one day at her aunt's, who kept the Mitre tavern in St. James's-market, he heard Miss Nancy reading a play behind the bar, which drew his attention to listen for a time, when he was so pleased with the proper emphasis and agreeable turn she gave to each character, that he instantly introduced her to the stage.

He died in April, 1707, leaving the following pieces: Love and a Bottle, comedy, 1699; Constant Couple, comedy, 1700; Sir Harry Wildair, comedy, 1701; Inconstant, comedy, 1702; Stage Coach, farce (assisted by Motteux), 1705; Recruiting Officer, comedy, 1705; Twin Rivals, comedy, 1706; Beaux Stratagem, comedy, 1707.

FENTON, ELIJAH—Was of a very ancient and honourable family near Newcastle under Line, in Staffordshire. He was educated for the church; but having embraced principles very opposite to the government, he became disqualified for taking orders. He enjoyed the friendship of Pope, and after his death he received the tribute of a very elegant epitaph, which is to be found in Mr. Pope's works. He died July 13, 1730. Mr. Fenton wrote many poems, but only one dramatic piece, called Mariamne, tragedy, 1723.

FIELDING, HENRY—This celebrated writer was born at Sharpham-park, in Somersetshire, April 22, 1707. His father, Edmund Fielding, Esq. who was a younger son of the Earl of Denbigh, was in the army; and towards the close of King George the First's reign, or the accession of George the Second, was promoted to the rank of a lieutenant-general. His mother was daughter to Judge Gould, and aunt to Sir Henry Gould, one of the Judges of the Common Pleas. Our author was educated at Eton School, where he had an opportunity of cultivating a very early intimacy and friendship with Lord Lyttelton, Mr. Fox, Mr. Pitt, Sir Charles Hanbury Williams, &c. who through life retained a warm regard for him. At the age of eighteen he left Eton, and went to Leyden, where he studied

under the most celebrated civilians for about two years, and then returned to London. Possessed of a strong constitution, a lively imagination, and a disposition naturally but little formed for economy, he found himself his own master, in a place where the temptations to every expensive pleasure are numerous, and the means of gratifying them easily attainable. This unfortunately pleasing situation was the source of every misfortune or uneasiness that Mr. Fielding afterwards felt through life. He soon found, that his habits of dissipation had involved him in many difficulties; but he flattered himself that he should find resources in his wit and invention, and accordingly commenced writer for the stage in the year 1727, then in the twentieth year of his age.

About six years after the above period he married Miss Cradock, of Salisbury, with a small fortune; and about the same time his mother died, by which he became possessed of 200*l.* per annum. This accession of property enabled him for a time to reside in the country with many comforts; but the want of prudence led him into so expensive a manner of living, that, in the course of three years, he was reduced to a state of penury. Not discouraged, however, he determined to exert his best abilities, and immediately began to study the law; and, after the customary time of probation at the Temple, was called to the bar, and made no inconsiderable figure in Westminster-hall.

He had not been long in this pursuit, before violent attacks of the gout rendered him unable to attend the courts. However, under all his inconveniences, he still found resources in his genius and abilities. He was concerned in a po-

litical periodical paper, called *The Champion*, which owed its principal support to his pen. The dread of not being able to recover his shattered fortunes, obliged him to accept of the office of an acting magistrate in the commission of the peace for the county of Middlesex, in which station he continued till pretty near the time of his death, which was at Lisbon, in 1754.

His dramatic works are, Love in several Masques, comedy, 1728; Temple Beau, comedy, 1730; Author's Farce, comedy, 1730; Tragedy of Tragedies, 1730; Coffee-house Politician, 1730; Letter-writer's Farce, 1731; Grub-street Opera, 1731; Lottery, farce, 1731; Modern Husband, comedy, 1732; Mock Doctor, farce, 1732; Debauchees, comedy, 1732; Covent-garden Tragedy, farce, 1732; Miser; Intriguing Chambermaid, farce, 1733; Don Quixote in England, comedy, 1733; Old Man taught Wisdom, farce, 1734; Pasquin, comedy, 1736; Historical Register, comedy, 1737; Eurydice Hissed, farce, 1737; Tumble-down Dick; or, Phaeton in the Suds, dramatic entertainment; Miss Lucy in Town, farce, 1742; Plutus, the God of Riches, comedy (assisted by Mr. Young), 1742; Wedding Day, comedy, 1743; Interlude between Jupiter, Juno, and Mercury, 1743; The Fathers; or, The Good-natured Man, comedy, 1779.

FIELDING, SARAH—Was sister to Henry Fielding. She was author of David Simple, and several novels, and translator of Xenophon's Memorabilia. She was born in the year 1714, and lived chiefly at Bath, where she died in April, 1768. She wrote a dramatic novel, called The Cry, 1753.

FILMER, EDWARD—Was bred at All Souls College, Oxford, where he was distinguished for his learning. He wrote a tragedy, called The Unnatural Brother, 1697.

FINCH, ANNE, COUNTESS of WINCHILSEA—This lady was daughter of Sir William Kingsmill, of Sidmonton, in the county of Southampton. She was maid of honour to the Duchess of York, second wife to King James II. She wrote a tragedy, called Aristodemus, 1713.

FLECKNOE, RICHARD—Lived in the reign of Charles II. He is said to have been originally a Jesuit. He wrote many things both in prose and verse, and has left behind him the following dramatic pieces: Love's Dominion, dramatic poem, 1654; Marriage of Oceanus and Britannia, masque, 1659; Erminia, tragi-comedy, 1661; Damoiselles à-la-mode, comedy, 1667; Love's Kingdom, comedy, 1674.

FOOTE, SAMUEL—Was born at Truro, in Cornwall. His father, John Foote, who enjoyed the posts of Commissioner of the Prize-Office, and fire contracts, was Member of Parliament for Tiverton, in Devonshire. Our author received his education at Worcester College, which owed its foundation and change of name (from Gloucester Hall) to Sir T. Cook Winford, Bart. a second cousin of his. From thence he removed to the Temple, being designed for the study of the law, where it is more than probable his great oratorical talents, and powers of mimicry would have shewn themselves in a very conspicuous manner. Early in life he came into possession of an ample fortune;

but the extraordinary liveliness of his disposition, added to an uncommon quickness of parts, rendering him a very desirable companion, he soon formed a large circle of acquaintance, and joining with them in all the dissipations of the times, found himself in distress in a few years.

In a whimsical moment, he thought of the stage as a field for fame and fortune, and played Othello at the Little Theatre in the Hay-market, as a trial part. But he soon abandoned tragedy, and afterwards appeared in Fondlewife, Lord Foppington, Sir Paul Pliant, and many other characters, with success. At last he struck out a new and untrodden path, in which he afforded entertainment to the public, and gained emolument himself. This was by taking on himself the double character of author and performer, in which light, in 1747, he opened the Little Theatre in the Hay-market, with a dramatic piece of his own writing, called "The Diversions of a Morning." This piece consisted of nothing more than the introduction of several well-known characters in real life, whose manner of conversation and expression this author had very happily hit off in the diction of his drama, and still more happily represented on the stage, by an exact imitation, not only of the manner and tone of voice, but even of the very persons of those whom he intended to take off. This performance was stopped after the second night, through the interest, and at the request of Mr. J. Lacey, then patentee of Drury-lane theatre; but our author being patronized by many of the principal nobility and others, this opposition was over-ruled, and with the alteration of the title of his piece to that of "Mr. Foote's giving Tea to his Friends," he proceeded

without further molestation from the magistrates, and represented it upwards of forty mornings, to crowded and splendid audiences. The ensuing season, he produced another successful piece of the same kind, which he called, "An Auction of Pictures." In this he introduced several new characters, all, however, popular ones, and extremely well known. From the success of his talents in this way, he proceeded to pieces of somewhat more regularity.

From the year 1752 to the year 1761, he continued to perform at one of the theatres every season, as fancy or interest directed his choice, generally for a certain number of nights. On these engagements he usually brought out a new piece. His affairs being much embarrassed, obliged him to perform "The Minor" at the Hay-market, in the summer of 1760, with such a company as he could hastily collect. The success of this attempt suggested to him the idea of occupying that theatre when the others were shut up; and from 1762 until the season before his death, he regularly performed there, and acquired a very considerable income.

On February 7th, 1766, he had the misfortune to fall from his horse while on a visit at Lord Mexborough's seat, by which he broke his leg, and was afterwards obliged to make use of an artificial one. It is supposed that this accident facilitated his application for a patent, which he obtained on the 9th of July, the same year.

In 1776 he drew a character, intended for a lady of quality, then much talked of, who had influence enough to obtain a prohibition to the play being represented; and in the controversy which this incident occasioned, imputations the most foul, were thrown out against his character.

Scarcely had this dispute subsided, when those foul imputations were renewed in a legal charge against him by a drunken servant, whom he had dismissed; but the accusation was found to originate in malice, and he was honourably acquitted. This event, however, preyed upon his spirits, and he resolved to dispose of his patent to the late Mr. Colman, who became the proprietor of the theatre on 16th January, 1777. A few months afterwards Mr. Foote was seized with a paralytic fit while on the stage; from which he recovered sufficiently to spend the summer at Brighthelmstone, and from thence, on the approach of winter he was advised to remove to France. On the 20th of October, 1777, he reached Dover, intending to proceed to Calais; but complaining of a shivering next morning, went to bed, where he was seized with another fit, which lasted three hours: he then seemed composed, and inclined to sleep, but soon expired. He was buried in Westminster Abbey.

Mr. Foote's dramatic pieces are: Taste, comedy, 1752; The Englishman in Paris, comedy, 1753; The Knights, comedy, 1754; The Englishman returned from Paris, comedy, 1756; The Author, comedy, 1757; The Diversions of a Morning, farce, 1758; The Minor, comedy, 1760; The Liar, comedy, 1761; The Orators, comedy, 1762; The Mayor of Garratt, farce, 1763; The Patron, comedy, 1764; The Commissary, comedy, 1765; Occasional Prelude, 1767; Devil upon Two Sticks, comedy, 1768; The Lame Lover, comedy, 1770; The Maid of Bath, comedy, 1771; Piety in Pattens, farce, 1773; The Bankrupt, comedy, 1773; The Cozeners, comedy, 1774; The Capuchin,

comedy, 1776; A Trip to Calais, comedy, 1778.

FORD, THOMAS—Was a native of Essex; he published a piece called Love's Labyrinth, tragic-comic, 1660.

FORDE, BROWNLOW—Appears to have been a player in Ireland. He produced a farce, taken from Cibber, called The Miraculous Cure; or, The Citizen outwitted, 1771.

FOREST, THEOPHILUS—Was an attorney, and had been concerned many years in adjusting the law affairs which arise in the theatrical world. He wrote a musical piece called The Weather Cock.

FOUNTAIN, JOHN—This gentleman was a native of Devonshire. He wrote a play in 1661, called The Rewards of Virtue. About eight years after its first publication, Mr. Shadwell made some alterations in it, and brought it on the stage, where it met with success, under the title of The Royal Shepherdess, tragic-comic, 1669.

FRANCIS, PHILIP—Was the son of a clergyman who had a living in Dublin, and was himself bred to the church, and a doctor's degree conferred on him. He was a considerable political writer, and at the desire of Lord Holland was preferred to the rectory of Barrow, in Suffolk, and to the chaplainship of Chelsea Hospital. He died at Bath, March 5th, 1773, and left two tragedies called Eugenia, 1752; and Constantine, 1754.

FRANCIS, Mr.—Author of a legendary drama called The Enchanted Wood, acted at the Haymarket, 1792.

FRANCKLIN, Dr. THOMAS—This learned and ingenious author, was the son of Richard Francklin, printer of a ministerial paper called the Craftsman. By the advice of Mr. Pulteney, it is said, he was devoted to the church, with a promise of being provided for by that patriot, who afterwards forgot his undertaking, and entirely neglected him. He was educated at Westminster School, whence he went to the University of Cambridge, where he became fellow of Trinity College, and was some time Greek Professor. In December 1758, he was instituted vicar of Ware and Thundrich, which, with the lectureship of St. Paul's, Covent-garden, and a chapel in Queen-street, were all the preferments he had. His dramatic works for the stage are, The Earl of Warwick, tragedy, 1766; Orestes, translation, acted for Mrs. Yates's benefit, 1769; Electra, translation, 1774; Matilda, tragedy, 1775; The Contract, comedy, 1776; His name is to a translation of Voltaire's works, and a play from Lucian. He died March 15th, 1784.

FRANKLIN, ANDREW—Is a native of Ireland, and brought out a musical entertainment on the Irish stage about the year 1785, called The Hypochondriac; the music by Giordani. In 1792 he produced a farce called the Mermaid, which was acted at Covent-garden theatre. He also wrote The Wandering Jew; or, Love's Masquerade, farce, acted at Drury-lane, 1797; A Trip to the Nore, an occasional musical enter-

tainment, 1797; The Outlaws, musical entertainment, 1798; Gander-hall, farce, acted one night for a benefit at the Hay-market theatre; Embarkation, entertainment, 1799; The Egyptian Festival, comic opera, 1800; The Counterfeit, farce, 1804.

FROWDE, PHILIP—This gentleman's father was post-master general in the reign of Queen Anne, and the son, while at Oxford College, was particularly distinguished by Mr. Addison. He died at his lodgings in Cecil-street Strand, December 19th, 1738. He was author of two tragedies acted at Lincoln's-inn Fields: The Fall of Saguntum, 1727; and Philotas, 1731; neither of which met with much success.

FYFE, ALEXANDER—Lived in the reign of Queen Anne, and published a tragedy entitled The Royal Martyr King Charles I. 1709.

GAMBOLD, JOHN—Was a native of Haverfordwest, and a member of Christ Church, Oxford, where he took his degree of M. A. May 30, 1734. He relinquished his connexion with the church, and became a Moravian. He died September 13, 1771, and left a tragedy, called The Martyrdom of Ignatius, 1773.

GARDINER, MATTHEW—This writer was a native of Ireland, and wrote two dramatic pieces; Parthian, heroic tragedy, no date; Sharpers, ballad opera, no date.

GARDINER, Mrs.—Formerly Miss Cleney, was the wife of an inferior actor, and was herself on the stage in London. She wrote a comedy,

called The Advertisement; or, A Bold Stroke for a Husband, not printed.

GARRICK, DAVID—This excellent actor was born at Hereford, in the year 1717. His father, who was a Captain in the army, and had distinguished himself in Queen Anne's wars, and in the suppression of the rebellion two years before, was just returned from Ireland, and upon his march to the head-quarters at Lichfield, when his wife was suddenly taken ill. Her indisposition terminated in the birth of this astonishing theatrical genius, who was, a few weeks afterwards, conveyed to Lichfield, where he was educated, with several brothers, at the free-school, and then placed under the tuition of Dr. Johnson, who, in a great measure, formed that taste and judgment for which his pupil was so remarkable.

After he had finished his studies, being designed by his father for a merchant, he embarked for Lisbon, where his uncle was established in a very extensive branch of the wine trade. He continued with this gentleman twelve months; when, upon some disagreement, he returned to this metropolis. In the year 1736 he was entered of the Honourable Society of Lincoln's-inn, and, from his wit and humour, soon became an acceptable visitor in the best companies.

He afterwards engaged in the wine trade with his brother, Peter Garrick, which he soon left for the profession of an actor. Before Garrick appeared on the boards of any regular theatre, he performed Chamont, in the tragedy of the Orphan, at a small theatre, called the Duke's Theatre, in Villiers-street, York-buildings, which was situated within a few doors of the bottom of

the street, on the right hand side. The play was got up by the Scholars of Eton College, and was prompted by Colley Hill, nephew to Aaron Hill, and who appeared at Drury-lane theatre as Osmyn, in Zara, on the same night that Mrs. Cibber made her first appearance. The ladies who were present at Mr. Garrick's *debut*, were so fascinated by his splendid powers, that they offered him their purses and trinkets from the boxes.

He afterwards accompanied Mr. Giffard, the manager of the Goodman's-fields theatre, to Ipswich, where he passed for Mr. Giffard's brother-in-law, and assumed his wife's maiden name of Lyddal.

His first performance in this town was Aboan (Oroonoko); after which he played Sir Harry Wildair (Trip to the Jubilee), Clodio (Fop's Fortune), and Chamont (Orphan). The warm reception he met with determined him to relinquish every pursuit for the stage; and in the month of December following, he appeared at Goodman's-fields theatre in the character of King Richard the Third, in which, like the sun bursting from behind an obscure cloud, he displayed, in the very earliest dawn, a somewhat more than meridian brightness. In a short time, his excellence dazzled and astonished every one, and soon drew all the theatrical *magi* thither, to pay their devotions to this new-born son of genius. The theatres towards the court-end of the town were deserted, persons of all ranks flocking to Goodman's-fields, where Mr. Garrick continued to act till the close of the season; when he went to Dublin, and performed with the greatest success. In the ensuing winter, he engaged himself to Mr. Fleetwood, then manager

of Drury-lane play-house, where he continued till the year 1745.

Mr. Garrick was particularly cautious in his choice and repetition of characters; his ambition never overcame his prudence; he always consulted with the best critics, and submitted cheerfully to their corrections. At the solicitation of Mr. Sheridan, manager of the Dublin theatre, Mr. Garrick paid a second visit to Ireland, where he was caressed by all ranks of people, and greatly increased his finances. He returned from Ireland in May, 1746; when Mr. Rich having been persuaded by his friends to seize this favourable opportunity of closing his theatrical campaign with eclat and advantage to himself, as well as with additional honour and emolument to Mr. Garrick, bargained with him to act five or six nights, and to share the profits. This was the last time Mr. Garrick performed as an hired actor; for at the close of that season Mr. Fleetwood's patent for the management of Drury-lane having expired, and the new managers, who were bankers, having, from the pressure of the times, stopt payment, Mr. Garrick, in conjunction with Mr. Lacey, the then deputy manager, purchased the property of that theatre, together with the renovation of the patent; and in the winter of 1747 commenced manager, with the best part of the former company, and the additional strength of Mr. Barry, Mrs. Pritchard, and Mrs. Cibber, from Covent-garden; afterwards Mossop, Woodward, &c.

In July 1749, he was married to Mademoiselle Viletti, the first dancer in Europe, and universally admired for her beauty and accomplishments.

In 1763, accompanied by his wife, he made the tour of France and Italy, her native country, and was received with the highest marks of distinction by the first characters in the principal cities he visited. A circumstance happened while he was at Rome, which shews his wonderful powers of expression in too striking a light to be omitted. Having dined one day with some of the most celebrated English, French, and Italian artists, particularly Battoni, Cochin, Mr. Dance the painter, and his brother the architect; the conversation turned upon the delineation of the passions, in the course of which Mr. Garrick made many judicious observations, and illustrated them by alternately throwing his features into the representations of love, hatred, terror, pity, jealousy, desire, joy, &c in so rapid and striking a manner, as astonished the whole company, who acknowledged it the first imitation of nature they had ever met with. He exhibited before the Duke of Parma, by reciting a soliloquy of Macbeth; and he had friendly contests with the celebrated Mademoiselle Clairon at Paris. He returned to London, April, 1765; and in November, 1775, he brought out the Chinese Festival*. On the death of Mr. Lacey, the

* At the time that the Chinese Festival was in representation at Drury-lane theatre, the audience one night began to be very clamorous, on account of foreign dancers being employed in preference to their own: the tumult increased, and the house was in great danger of being pulled down. Mr. Garrick, who was behind the scenes, seeing such a tremendous appearance, and fearing that his property would be quite demolished, was in such a state of despondency, that he wandered up and down without knowing what remedy to administer. Colonel West, of well-known memory, being also behind the scenes, and seeing Mr. Garrick so much distressed, applied to him as a friend, and told him, if he would give him permission, he had a thought that struck him, which

whole management of the theatre devolved on the surviving partner in the patent. He was advanced to within a few years of threescore, and had been much afflicted with chronical disorders, sometimes with the gout, which was rather an occasional visitor than a constant companion. In January 1776, he entered into articles with Richard Brinsley Sheridan, Thomas Linley, and Richard Ford, Esquires, for the sale of his moiety, on paying the sum of 35,000*l.*

In 1779, he died with a palsy in the kidnies; and on Monday, February 1st, his body was conveyed from his house in the Adelphi, and magnificently interred in Westminster Abbey, under the monument of his beloved Shakspeare. He was attended to the grave by persons of the first rank; by men illustrious for genius, and famous for science; by those who loved him

would inevitably put an end to the confusion. Mr. Garrick, from the desperate situation that matters were in, was glad to seize the least chance that might tend to extricate him, and the Colonel's services were accepted; on which he made his appearance on the stage. The audience, seeing a man of his well-known character addressing them, grew silent; when he seized the opportunity of informing them, that he came on a treaty. A pause ensued for some time; at last, two or three gentlemen in the pit, who had been attentive some time, asked the Colonel as to the nature of the treaty, and requested to know between whom it was to be established. The Colonel, turning his back to them, took up the skirts of his coat, and clapping his hand, as John Moody says, "just there," replied, in a loud tone of voice, "Between you and my ——." Mr. Garrick, who was attending with the utmost anxiety, thinking that the Colonel's apology might have a good effect, no sooner heard the coarse reply, than he ran out of the theatre to his house in Southampton-street, where he then resided, in the greatest trepidation. The mob, after doing very considerable damage to the theatre, proceeded; and perhaps, had they met the owner, he might have felt the force of their resentment. However, after this, the extraordinary business subsided, and the theatre went on as usual.

living, and lamented his death. Twenty-four of the principal actors of both theatres, who composed the two committees of the play-house funds, were also attendants at the funeral, and with unfeigned sorrow regretted the loss of so munificent a benefactor to their charitable institution*.

His first dramatic piece, The Lying Valet, was written and produced while he was at Goodman's-fields theatre, 1741; this was followed by Miss in her Teens; or, The Medley of Lovers, farce, 1747; Lethe, dramatic satire, 1749; previously performed with the additional title of Æsop in the Shades, 1745; Florizel and Perdita, pastoral, 1756, printed 1758; Lilliput, dramatic entertainment, 1757; The Male Coquet, farce, 1757; The Guardian, comedy, in two acts, 1759; The Enchanter; or, Love and Magic, musical drama, 1760; Harlequin's Inva-

* During the zenith of Junius's political fame, and when all the world were in full cry to identify the man, Mr. Garrick conceived an idea that he had discovered the person; and, in consequence, wrote to Mr. Ramus, the King's Page, to call on him at his house in the Adelphi. When Mr. Ramus came, they had a private interview; and Mr. Garrick told him, with profound caution, the essential information he should convey to the King relative to the unknown defender of our liberties. On the ensuing day, Mr. Garrick received the following note;

"SIR,

"I admit your perspicuity in managing the affairs of the drama; but your attempts to discover me are vain and nugatory. I shall take leave of you now by assuring you, that when I have done with real monarchs, I shall begin with mock potentates, of which you shall form the head. Till then, adieu!

"JUNIUS."

Mr. Garrick was accustomed to relate this anecdote with marks of astonishment and apprehension.

sion, speaking pantomime, 1761, not printed; The Farmer's Return from London, interlude, 1762; The Clandestine Marriage, comedy, 1766 (Mr. Colman assisted in this; the parts written by Mr. Garrick were, Lord Ogleby, Canton, and Mrs. Heidelberg); Neck or Nothing, farce, 1766; Cymon, musical romance, 1767; A Peep behind the Curtain; or, The New Rehearsal, farce, 1767; The Jubilee, dramatic entertainment, 1770; The Institution of the Order of the Garter, occasional piece, 1771; The Irish Widow, farce, 1772; A Christmas Tale, 1774; The Meeting of the Company, prelude, 1774, not printed; Bon Ton; or, High Life above Stairs, farce, 1775; May Day, ballad opera, 1775; and The Theatrical Candidates, prelude, 1775. He altered the following pieces: Romeo and Juliet, Every Man in his Humour (Ben Jonson's), The Tempest, Catherine and Petruchio, farce (Shakspeare's Taming of the Shrew); The Gamesters (Shirley's), Isabella; or, Fatal Marriage; Cymbeline, The Country Girl (Wycherley's), King Arthur (Dryden's), The Chances (Beaumont and Fletcher's), Albumazar (Tompkin's), Alfred (Thomson's), Rule a Wife and have a Wife (Fletcher's), Mahomet (Miller's). He was supposed to be the author of High Life below Stairs, and other anonymous pieces. His prologues, epilogues, songs, &c. are numerous; and he amended the works of several playwrights.

Gay, John—Was descended from an ancient family in Devonshire, and born at Exeter in 1688. He received his education at the free-school of Barnstaple, in that county, under the care of Mr. William Rayner, and was bred a

mercer in the Strand; but having a small fortune independent of business, and considering the attendance on a shop as a degradation of those abilities which he found himself possessed of, he quitted that occupation, and applied himself to the study of the muses. In 1712, he became a secretary, or rather domestic steward, to the Duchess of Monmouth, in which station he continued till the year 1714, when he accompanied the Earl of Clarendon to Hanover, whither that nobleman was dispatched by Queen Anne. On the death of the Queen he returned to England, and lived in the highest estimation with persons of the first distinction. He was particularly noticed by Queen Caroline, then Princess of Wales, to whom he had the honour of reading, in manuscript, his tragedy of The Captives. Thus countenanced, he had numberless promises of preferment, and naturally expected to have been genteelly provided for. Instead of which, in 1727, he was offered the place of Gentleman Usher to one of the younger Princesses, which he thought proper to refuse, as he deemed it rather an indignity to a man whose talents might have been so much better employed. This occasioned some warm remonstrances; and his sincere and zealous patrons, the Duke and Duchess of Queensberry, mortified at the manner in which he was slighted, withdrew from court in disgust.

In the season of 1727-8, appeared his Beggar's Opera, the great success of which was not only unprecedented, but almost incredible. During the first season in London, it had an uninterrupted run of 63 nights, and met with equal approbation the ensuing season. The profits of this piece were so considerable, both to the au-

thor and Mr. Rich, the manager, that it gave rise to a quibble, which became frequent in the mouths of many, namely, "that it had made *Rich gay*, and *Gay rich*." The success of this piece induced Mr. Gay to write a second part of it, called Polly, 1729, which was prohibited by the Lord Chamberlain, in consequence of the disgust which existed between him and the court.

He is said to have been morally amiable, affable, generous, agreeable, and entertaining. His only foible, which is too common with men of great literary abilities, was an excess of indolence, which prevented him from exerting the full force of his talents.

He died in December 1732, at the house of the Duke and Duchess of Queensberry, in Burlington-gardens, and was buried in Westminster Abbey, where a monument was erected to his memory at the expence of his afore-mentioned noble benefactors. His dramatic pieces are: The Mohocks, an occasional satire, 1712; The Wife of Bath, comedy, 1713; What d'ye Call it? burlesque, 1715; Three Hours after Marriage, comedy, 1717; Dione, pastoral, 1720; The Captives, tragedy, 1723; Acis and Galatea, pastoral opera, 1732; Achilles, opera, 1733; The Distressed Wife, 1743; and The Rehearsal at Gotham, 1754. These three last were posthumous works.

GENTLEMAN, FRANCIS—Was born in Ireland, October 23, 1728, and received his education at Dublin, where he was a school-fellow with Mr. Mossop. His father was in the army; and at the age of fifteen the son obtained a commission in the same regiment, but at the conclusion of the war, in 1748, was dismissed the service, by his

regiment being reduced. On this event he indulged his inclination for the stage, and made his first appearance at Dublin in the character of Aboan, in Oroonoko. Understanding that a legacy was left him by a relation, he came to London, and spent the little property he had in a fruitless expedition. He then engaged at the theatre in Bath, where he remained for some time. Afterwards he went to Edinburgh, and belonged to several companies at Manchester, Liverpool, Chester, &c. Tired of a public life, he settled at Malton, a market town about twenty miles from York, where he married, and expected to have been provided for by the Marquis of Granby, to whom he was recommended. He removed to London; but was disappointed in his expectations by the sudden death of his patron. In 1770 he was engaged at the Haymarket by Mr. Foote, where he remained for three seasons, and was discharged at a time of peculiar embarrassment, known to the manager, without any satisfactory reason being assigned. He then returned to Dublin, and was engaged by Mr. Ryder.

Having experienced all the hardships of a wandering actor, and all the disappointments of a friendless author, he died December 18, 1784. He altered Sejanus, Oroonoko, Tobacconist, and Richard the Second. He took a farce from Ben Jonson, called The Coxcomb, 1771; and produced The Stratford Jubilee, comedy, 1769; The Sultan; or Love and Fame, tragedy, 1770; Cupid's Revenge, pastoral, 1772; The Pantheon, dramatic entertainment, 1773; and The Modish Wife, comedy, 1775. He also produced several other pieces not published, and some not performed.

GILDON, CHARLES—Was born of Romish parents at Gillingham, near Shaftesbury, in Dorsetshire, 1665, where he received the first rudiments of his education; and was sent, at the early age of twelve years, to Douay, in Hainault, where he was entered in the English college of secular priests, with a view of being brought up to the Catholic church. His inclination, however, took another turn, and at nineteen years of age he returned to England. When he became of age, and possessed of his paternal estate, he came up to London, and being of a gay disposition, soon dissipated his fortune; and increased his embarrassments by marrying a lady without property. Necessity then prompted him to write for the stage, and his first attempt was at the age of thirty-two. He brought out two tragedies in the beginning of the century, viz. Love's Victim; or, The Queen of Wales, 1701; The Patriot; or, Italian Revenge, 1703; previous to which he wrote two other tragedies: The Roman Bride's Revenge, 1697; and Phaeton; or, The Fatal Divorce, 1698. He also altered Shakspeare's Measure for Measure, giving it the additional title of Beauty the best Advocate, 1700. He likewise wrote two critiques in a dramatic form, entitled, A Comparison between the two Stages, with an Examination of the Ambitious Stepmother, &c., all written by Nicholas Rowe, Esq.; also, a Word or Two upon Mr. Pope's Rape of the Lock: to which is prefixed, a Vindication of Criticism in general, by the late Earl of Shaftesbury, 1714. Mr. Pope rewarded this critic with a place in his Dunciad. None of his dramatic pieces met with much success. He died on the 12th of January, 1723-4.

GLOVER, RICHARD—Was brought up in the mercantile way, in which he made a conspicuous figure, and by a remarkable speech that he delivered in behalf of the merchants of London, at the bar of the House of Commons, about the year 1740, previous to the breaking out of the Spanish war, acquired, and with great justice, the character of an able and steady patriot. He was afterwards elected member for Weymouth, in 1761, and on several occasions displayed a truly patriotic spirit. He died November 25, 1785. He wrote two tragedies, viz. Boadicea, acted at Drury-lane, 1753; and Medea, 1761. This last was written on the model of the Greek tragedy, and was several times acted for the benefit of Mrs. Yates, who performed the principal character.

GOLDSMITH, OLIVER—This celebrated writer was born at Elphin, in the county of Roscommon, in Ireland, 1731. His father, who possessed a small estate in that county, had nine sons, of whom Oliver was the third. He was originally intended for the church, and with that view, after being well instructed in the classics, was, with his brother, the Reverend Henry Goldsmith, placed in Trinity College, Dublin, about the latter end of the year 1749. In this seminary of learning he continued a few years, when he took a Bachelor's degree; but his brother not being able to obtain any preferment after he left college, Oliver, by the advice of the Dean, Goldsmith of Cork, turned his thoughts to the study of physic, and after attending some courses of anatomy in Dublin, proceeded to Edinburgh, in the year 1751, where he studied the several

branches of medicine under the different professors in that University, which was deservedly ranked among the first schools of physic in Europe. His beneficent disposition soon involved him in unexpected difficulties, and he was obliged to leave Scotland precipitately, in consequence of engaging to pay a considerable sum of money for a fellow student. About the beginning of 1754 he arrived at Sunderland, near Newcastle, where he was arrested at the suit of one Barclay, a tailor in Edinburgh, to whom he had given security for his friend. By the good offices of Laughlin Maclean, Esq. and Dr. Sleigh, who were then in the college, he was soon delivered out of the hands of the bailiff, and took his passage on board a Dutch ship to Rotterdam, whence, after a short stay, he proceeded to Brussels. He then visited a great part of Flanders, and after passing some time at Strasburgh and Louvain, where he obtained a degree of Bachelor in Physic, accompanied an English gentleman to Berne and Geneva.

On his arrival at Geneva, he was recommended as a proper person to travel with a young man, who had received a considerable fortune by the death of his uncle. They continued together until they arrived in the South of France, where, on a disagreement, they parted, and our author was left to struggle with all the difficulties that a man could feel, who was in a state of poverty without friends in a foreign country.

His desire of seeing the world was not abated by any hardships; he persisted in his scheme, though his finances were so low as to oblige him to travel on foot, and acquire a lodging and subsistence from almost the charity of the peasants,

who were repaid by his entertaining them with some tunes on a German flute.

At length his curiosity being gratified, he bent his course towards England, and arrived at Dover about the beginning of the winter, 1758. When he came to London, his stock of cash did not amount to two livres. An entire stranger in the metropolis, his mind was filled with the most gloomy reflections on his embarrassed situation. With some difficulty he discovered that part of the town in which his old acquaintance Dr. Sleigh resided. This gentleman received him with the warmest affection, and liberally invited him to share his purse till some establishment could be procured for him. Goldsmith, unwilling to be a burden to his friend, eagerly embraced an offer which was made him to assist the late Reverend Dr. Milner, in instructing the young gentlemen at his academy at Peckham, and acquitted himself greatly to the Doctor's satisfaction for a short time; but having obtained some reputation by the criticisms he had written in the Monthly Review, Mr. Griffith, the proprietor, engaged him in the compilation of it; and resolving to pursue the profession of writing, he returned to London, as the mart where abilities of every kind were sure of meeting distinction and reward. As his finances were by no means in a good state, he determined to adopt a plan of the strictest economy, and took lodgings in an obscure court in the Old Bailey, where he wrote several ingenious little pieces The late Mr. Newbery, who at that time gave great encouragement to men of literary abilities, became a kind of patron to our young author, and introduced him as one of the writers in the Public

Ledger. Fortune now seemed to take some notice of a man she had long neglected.

The simplicity of his character, the integrity of his heart, and the merit of his productions, made his company very acceptable to a number of respectable families, and he emerged from his shabby apartments in the Old Bailey to the polite air of the Temple, where he took handsome chambers, and lived in a genteel style. The publication of his Traveller, and his Vicar of Wakefield, was followed by the performance of his comedy of The Good Natured Man, at Covent-garden theatre, 1768, and placed him in the first rank of the poets of the day. During the last rehearsal of his comedy, entitled She Stoops to Conquer, or The Mistakes of a Night, 1772, which Mr. Colman had no opinion would succeed; on the Doctor's objecting to the repetition of one of Tony Lumpkin's speeches, being apprehensive it might injure the play, the manager, with great keenness, replied, "Psha, my dear Doctor, do not be fearful of squibs, when we have been sitting almost these two hours upon a barrel of gun-powder."

The piece, however, contrary to Mr. Colman's expectation, was received with uncommon applause by the audience; and Goldsmith's pride was so hurt by the severity of the above observation, that it put an end to his friendship for the gentleman who made it.

He had been for some years afflicted at different times with a violent stranguary, which contributed not a little to embitter the latter part of his life; and which, united with the vexations he suffered upon other occasions, brought on a kind of habitual despondency. In this unhappy condition he was attacked by a nervous fever, which

being improperly treated, terminated in his dissolution on the 4th day of April, 1774. His remains were privately deposited in the Temple burial ground, and a monument afterwards erected to his memory at the expence of a literary club, to which he belonged. Besides his two comedies of The Good Natured Man, and She Stoops to Conquer, he brought out a farce, called The Grumblers, altered from Sedley, 1772. Not printed.

As to his character, it is strongly illustrated by Mr. Pope's line,—"In wit, a man; simplicity, a child."

GOODALL, WILLIAM—Was brought up as a clothier at Worcester, and afterwards became the servant of the Hon. James Douglas, Esq. While in this situation he published his only dramatic piece, called The False Guardians Outwitted, burlesque opera, 1740.

GOODENOUGH, Mr.—Wrote a musical entertainment, called William and Nanny, 1780. It was first called The Cottager, and printed in 1779.

GOODALL, JAMES—Was a native of Lydlington, in the county of Rutland, and wrote a play, entitled Florazene; or, the Fatal Conquest, and altered King Richard the Second, from Shakspeare, 1772.

GOODWIN, T.—Published one drama, called The Loyal Shepherds; or, The Rustic Heroine, 1779.

GORDON, WILLIAM—Wrote a comedy called Lapone; or, The Inquisitor, 1731.

GORING, CHARLES, Esq.—Wrote a tragedy

which was acted at Drury-lane theatre, entitled Irene; or, The Fair Greek, 1708.

GOULD, ROBERT—Was originally a domestic of the Earl of Dorset and Middleton, but afterwards, having had some education, he set up a school in the country. He wrote a tragedy called The Rival Sisters, 1696; his name is also to a play called Innocence Distressed; or, The Royal Penitents, 1737.

GREEN, ALEXANDER—This gentleman is mentioned by all the writers, but with no farther account of him, than that he lived in the reign of Charles the Second, and soon after the Restoration presented the world with a comedy, entitled The Politician Cheated, 1663.

GREEN, RUPERT—Was the son of Mr. Valentine Green, the mezzotinto scraper, and produced a tragedy, called The Secret Plot, 1777.

GRIFFIN, BENJAMIN—Was the son of a clergyman, and born at Yarmouth in 1680. He received his education at the free-school of North Walsham, and was put apprentice to a glazier at Norwich, but having become acquainted with a strolling company who frequented that city, in 1712 he ran away from his master, and became an actor of such eminence in the country, that he was engaged for the opening of a new theatre in Lincoln's-inn Fields, 1714. Here he acquired considerable fame in low comedy, particularly in testy old men, and became of so much consequence in a few years, that the managers of Drury-lane, notwithstanding they had Johnson

and Norris, who were excellent actors in his line, thought proper to engage him at a greater salary than he had at Lincoln's-inn Fields. Here, though he played but seldom, it was always with applause, notwithstanding the excellence of his rivals. However, he soon returned to his former situation, but it is said he afterwards removed to Drury-lane theatre, which, if true, must have been in 1721. He died February 18, 1740. He is author of Injured Virtue; or, The Virgin Martyr, tragedy, acted at Richmond, 1715; Love in a Sack, farce, acted at Lincoln's-inn Fields, 1715; The Humours of Purgatory, 1716; The Masquerade; or, An Evening's Intrigue, ditto, 1717; and Whig and Tory, comedy, ditto, 1720.

GRIFFITHS, ELIZABETH—This lady was of Welsh descent, and author of several admired novels. Her husband was of a good family in Ireland, and well known in the literary world. Her dramatic pieces are, The Platonic Wife, comedy, acted at Drury-lane, 1765; The Double Mistake, comedy, acted at Covent-garden, 1766; The School for Rakes, comedy, acted at Drury-lane, 1769; The Wife in the Right, comedy, acted at Covent-garden, 1772; and the Times, comedy, acted at Drury-lane, 1779.

GRIMSTON, WILLIAM, LORD VISCOUNT—This nobleman, whose title stands in the list of the Irish peerage, was father to the present Lord Grimston. He was born about 1696, and in April 1719 was created Baron of Dunboyne, in the county of Meath, in Ireland, and Viscount Grimston. At the age of thirteen years, while at school, he wrote a comedy which was never

acted, called The Lawyer's Fortune, 1706. He died on the 15th of October, 1756.

GWINNET, RICHARD Esq.—The name of this gentleman became more familiar to the public, by means of his acquaintance with Mrs. Thomas the celebrated Corinna, than by any merit of his own. He wrote a comedy called The Country Squire; or, A Christmas Gambol, 1732. He died April 16, 1717.

HAINES, JOSEPH—(Commonly called Count Haines). This gentleman was a very eminent low comedian, and a person of great facetiousness of temper and readiness of wit. It is understood that he received his education at the school of St. Martin's in the Fields, where he made so rapid a progress as to become the admiration of all who knew him. After going through a regular course of studies at Queen's College, Oxford, Sir Joseph Williamson (minister plenipotentiary at the concluding the peace of Ryswick), took our author as his Latin secretary. In this situation he did not continue long, and meeting a company of comedians at Stourbridge fair, Mr. Haines took so sudden an inclination for their employment and way of living, that he immediately joined their company. It was not long, however, before the reputation of his theatrical abilities procured him an invitation to the Theatre Royal in Drury-lane, where his inimitable performance on the public stage, together with his vivacity and pleasantry in private conversation, introduced him to persons of the first rank.

On the 4th of April, 1701, he died of a fever, after a very short illness, at his lodgings in Hart-

street, Long-acre, and was buried in the churchyard of St. Paul's, Covent-garden. He wrote a tragedy, called The Fatal Mistake, 1692.

HAMMOND, WILLIAM—Was a gentleman in the army, and wrote an opera, called The Preceptor, 1740.

HAMILTON, NEWBURGH—Was the author of a comedy and farce, viz. The Doating Lovers; or, Libertine Reclaimed, 1715; and The Petticoat Plotter. Neither of these met with much success. The first was supported through three performances for the sake of the author's night; and though his interest was so great that he was enabled on his benefit to lay the boxes and pit together, at the advanced (though now common) price of six shillings each ticket, yet the piece afterwards sunk into oblivion. He also produced Samson, an oratorio, 1743.

HARDHAM, JOHN—This author was well known among persons of genius and taste. He was born at Chichester, and bred a lapidary, or diamond cutter; but afterwards became more eminent in another profession, being at the time of his death possessed of the greatest snuff trade in or about this metropolis. His shop was at the Red-lion, near Fleet-market, in Fleet-street. He died in September 1772. He wrote a comedy, called The Fortune Tellers.

HARRIS, JAMES—Of Salisbury, was one of the sons of a gentleman of the same names, by Lady Elizabeth his wife, third daughter of Anthony Second Earl of Shaftsbury, and sister to the celebrated author of The Characteristics.

Mr. Harris was born in the Close of Sarum, and educated under the rector, Hele, master of the public grammar-school there. From thence he went in 1726 to Wadham College, Oxford, but did not receive any degree. We do not find that he even took any active part in public life; yet on the 16th of April, 1763, he was appointed to a seat on the treasury bench, of which he continued in possession until July 12, 1765.—He is author of three valuable works, entitled 1. Three Treatises: 1st, concerning Art; 2d, Music, Painting and Poetry; and 3d, Happiness. 2. Hermes, A Philosophical Inquiry concerning Universal Grammar. 3. Philosophical Arrangements. He wrote a dramatic piece called The Spring, 1762. He died, and his life was lately published by his son, Lord Malmesbury.

HARRISON, WILLIAM—Was a patten-maker. He wrote a dramatic entertainment, which, though it was never acted, probably from want of interest, is, it is said, far from being devoid of merit; it is called The Pilgrims, 1701.

HARRISON, THOMAS—Published a dramatic poem, called Balteshazzar; or, The Heroic Jew, 1727.

HARPER, SAMUEL—Published a comedy called The Mock Philosopher, 1737.

HARROD, W.—This writer was a Kentish man, born in the town which he has celebrated in a descriptive poem, called Seven-oaks, 1753. He likewise wrote a tragedy, called The Patriot, 1769.

HART, Mr.—Was a Scotch gentleman. He produced a tragedy which was acted at Edinburgh, called Herminius and Espasia, 1754.

HARTSON, HALE—Was a native of Ireland, and brought up at the university. He was patronized by Dr. Leland, and became intimately acquainted with the celebrated Hugh Boyd, at whose house he spent the latter part of his life. He died in March 1773, leaving no other effects than a few manuscript poems and plays to Griffin the bookseller, whom he had appointed his executor. Boyd knowing Hartson's distressed circumstances, called upon Griffin, and offered his services, which the latter accepted, and entrusted him with the management of his funeral, but he afterwards refused to pay the expences, alledging that the manuscripts were of no value. Hartson was the author of The Countess of Salisbury, tragedy, 1767.

HATCHET, WILLIAM—Was the author of The Rival Father; or, Death of Achilles, tragedy, 1730; The Chinese Orphan, tragedy, 1741. He joined with Mrs. Heywood in converting Fielding's Tom Thumb into an opera.

HAVARD, WILLIAM—Was the son of a vintner in Dublin, and served his time as an apprentice to a surgeon, but quitted that profession for the stage, and engaged himself at the theatre in Goodman's-fields, from whence he removed to the theatres royal. He continued on the stage until May 1769, when finding the infirmities of age increase he took leave of it in form, in an address written and spoken by himself. On his quitting the theatre, he went first to Islington,

but being then not so near his friends as he wished, he returned to his former lodgings in Tavistock-street, where, after a lingering illness he died February 20, 1778, aged 68. His abilities as an actor, though not of the first rate, entitled him to the applause of the public, with whom he was deservedly a great favourite. He wrote three tragedies and one farce, viz. Scanderbeg, 1733; King Charles the First, 1737; Regulus, 1744; The Elopement, 1763. The farce was never printed.

HAWKER, ESSEX—Was a performer at the theatre in Lincolns-inn Fields, where he produced one piece called The Wedding, 1729.

HAWKESWORTH, JOHN, LL.D.—Was born about the year 1709, and was originally brought up to a mechanical profession. He was of the sect of Presbyterians, and a member of the celebrated Tom Bradbury's meeting, from which he was expelled for some irregularity. He afterwards devoted his attention to literature, and became an author of considerable eminence. In the early part of his life his circumstances were rather confined. He resided some time at Bromley in Kent, where his wife kept a boarding-school. Through the recommendation of a lady of great property, and interest with the East India company, he was chosen a director. He was employed in compiling a Narrative of the Discoveries in the South Seas, for which he is said to have received 6000*l*. He died of a fever in Lime-street, November 17, 1773. He was the author of a dramatic tale in two acts, called Edgar and Emmeline, 1761; and altered Amphitryon, and Oroonoko. He also produced two

oratorios, Zimri, 1760; and The Fall of Egypt, 1774.

HAWKINS, WILLIAM—Was the son of the celebrated Serjeant Hawkins, the author of the Treatise on the Crown Law. He received his education at Oxford, where he was some time fellow of Pembroke College. He succeeded Dr. Lowth in the Professorship of Poetry, June 6th, 1751; and wrote Henry and Rosamond, tragedy, 1749; The siege of Aleppo, tragedy, 1758; and Cymbeline, tragedy, 1759: the last is only an alteration of Shakspeare's tragedy of the same name.

HAWLING, FRANCIS—Is mentioned in More's catalogue, 1726, as the author of The Impertinent Lovers, comedy; and It should have come sooner, farce.

HAYES, SAMUEL—In conjunction with Robert Carr, wrote one piece called Eugenia, tragedy, 1766.

HAYLEY, WILLIAM—Author of plays of three acts, written for a private theatre, 1780; of which The Two Connoisseurs, and Lord Russell, were brought on the stage at the Hay-market, 1784; and Marcella, at Drury-lane and Covent-garden in 1789; he also wrote Eudora, tragedy, 1790.

HAZARD, JOSEPH—Was the son of the celebrated lottery-office keeper, and was educated at Lincoln College, Oxford. When a mere boy he produced one drama entitled Redowald, mask, printed by subscription at Chelmsford, 1767.

HEAD, RICHARD—The ingenious author of the English Rogue, was the son of a minister in Ireland, who was murdered in the massacre in 1641. Young Head soon after came over with his mother to England, and through the friendship of some persons who valued his father, entered at Oxford; but his circumstances being limited, he was taken away and bound apprentice to a bookseller, and when out of his time, married, and set up for himself. From his great propensity to poetry and gaming, he never succeeded in his business, but was often reduced to the necessity of writing for his livelihood. After experiencing much distress, he was at last cast away as he was going to the Isle of Wight in 1678. He wrote Hic Jubique, comedy, 1663.

HEARD, WILLIAM—Was the son of a bookseller in Piccadilly, and wrote The Snuff-box; or, A Trip to Bath, comedy, 1775.

HEARTWELL, HENRY—Author of The Castle of Sorrento, 1799; a musical entertainment in two acts, taken from the French. He had previously published a translation of the original, The Prisoner; or, Resemblance, comic opera in one act.

HEMINGS, WILLIAM—Was the son of John Hemings, whose name we find, together with Burbage, Condel, and Taylor, in the folio edition of Shakspeare's works. William was born in London about the beginning of the reign of James I. and received his education at Christchurch College, Oxford, where he took his degree of Master of Arts in 1628. He wrote The Fatal Contract, tragedy, 1643; The Jews, tragedy, 1662; and The Eunuch, tragedy, 1687. This last was only

the title by which the first mentioned play was revived.

HENDERSON, ANDREW—Styled in his title pages A. M. was a Scotchman, and formerly kept a bookseller's shop in Westminster-hall. He was the author of Orsinoe, tragedy, 1752.

HEWETT, J.—Was the author of A Tutor for the Beaux; or, Love in a Labyrinth, comedy, 1737; and Fatal Falsehood; or, Distressed innocence, tragedy, 1737.

HEYWOOD, ELIZA—Was born in London, where her father was in the mercantile line. She became a voluminous writer, and her genius lay, for the most part in the novel kind. Her death took place February 25, 1476. She wrote The Fair Captive, tragedy, 1721; written originally by Captain Hurst; A Wife to be Lett, comedy, 1724; Frederick Duke of Brunswick, tragedy, 1729; and she joined with Mr. Hatchet in The Opera of Operas (Tom Thumb), 1733.

HIFFERNAN, PAUL—Was a native of Ireland, and received part of his education in the university of Dublin. His pen was his only subsistence, and when he came to London, he was employed by the booksellers in various works of translation, compilement, &c. His conduct created him many enemies, and he died in extreme indigence, 1778. He was the author of The Lady's Choice, petit piece, 1759; The New Hippocrates, farce, 1761, not printed, and others printed and not acted. He also assisted in completing The Heroine of the Cave, tragedy, which met with but little success.

HIGDEN, HENRY—Was a member of the Middle Temple during the reign of James II. and William III. He was a person of great wit, and his fondness for convivial and social delight is apparent in the conduct of the following play, of which he was the author, for he introduced so many drinking scenes into it, that the performers got drunk before the end of the third act, and being unable to proceed, were obliged to dismiss the audience. The title is The Wary Widow, comedy, 1693.

HIGGONS, BEVIL—Was the younger son of Sir Thomas Higgons, by Bridget, his second wife. In 1686, at the age of sixteen, he became a commoner at Oxford, but afterwards removed to Cambridge. He accompanied King James into France, where he maintained his wit and good humour undepressed by misfortunes. He died March 1, 1735; and was the author of The Generous Conqueror; or, The Timely Discovery, tragedy, 1702.

HILL, AARON—Was born in Beaufort-buildings, London, February 12, 1684-5. He was sent to Westminster School, which he left at fourteen years of age, on account of his narrow circumstances. In March 1700, he embarked on board a ship, to pay a visit to his relation Lord Paget, then ambassador at Constantinople. The ambassador was highly pleased with the enterprising spirit of his young visitor, and immediately provided for him a very learned ecclesiastic, under whose tuition he travelled through Egypt, Palestine, and a great part of the eastern country. He returned home about 1703, with Lord Paget, and in his journey saw most of the

Courts in Europe. A few years after he made the tour of Europe with Sir William Wentworth. On his return he became manager of the theatre of Drury-lane, and about two years afterwards of the Opera-house, in the Hay-market, where he wrote an opera, which met with great success, and was the first that Handel composed after he came to England. In 1728 he made a fruitless journey into Scotland, under a contract with the York-buildings company, for supplying timber for the use of the navy. He married a daughter of Edmund Morris, Esq. of Stratford, in Essex, by whom he had nine children, and also a handsome fortune. His introduction by Pope into the Dunciad, occasioned a long paper war between them, which was supposed to have ended much to his advantage. He died February 8, 1749, after enduring twelve months' torment of body, with great calmness and resignation. He was the author of the following dramatic pieces, the profits of many of which were bestowed for the relief of his friends: Elfrid; or, the Fair Inconstant, tragedy, 1710; The Walking Statue; or, The Devil in the Wine Cellar, tragedy, 1710; Trick upon Trick; or, Squire Brainless, comedy; Rinaldo, opera, 1711; The Fatal Vision; or, The Fall of Siam, tragedy, 1716; King Henry the Fifth; or, The Conquest of France by the English, tragedy, 1723; Athelwold, tragedy, 1732; Zara, tragedy, 1735; Alzira, tragedy, 1736; Merope, tragedy, 1749; Roman Revenge, tragedy, 1753; The Insolvent; or, Filial Piety, tragedy, 1758; Merlin in Love, pastoral opera, 1759; The Muses in Mourning, comic opera, 1759; The Snake in the Grass, dramatic satire, 1759; Saul, tragedy, 1759; and Daraxes, tragedy, 1759. His dra-

matic works also contain The Fatal Extravagance, tragedy, ascribed to Joseph Mitchell.

Hill, Dr. John—Was the son of Theophilus Hill, a clergyman in Lincolnshire. The year of his birth is not absolutely ascertained; but from a collection of circumstances it is supposed to be about 1716, or 1717, as in the year 1740 he was engaged in a controversy with Mr. Rich, in regard to an opera, called Orpheus, in which much personal abuse appeared on both sides. He was originally bound apprentice to an apothecary, and after serving his time, he set up in that profession in St. Martin's-lane; he was afterwards employed by the Duke of Richmond and Lord Petre, in the regulation of their respective botanic gardens. The emoluments accruing to him for this situation in life, were by no means adequate either to his expectations or his merits.

The stage now presented itself to him as a soil in which his genius might stand a chance of flourishing. But this plan proved likewise abortive, and after two or three unsuccessful attempts at the Little Theatre in the Hay-market, where he played Oroonoko and Lothario, he relinquished the stage for his botanical pursuits; and in the course of a few years Mr. Hill became both eminent and wealthy from his literary labours. He did in November 1775, of the gout. His dramatic pieces are, Orpheus, rejected by Rich, 1740; The Maiden Whim; or, Critical Minute, farce, acted at Drury-lane, 1750, not printed; and The Rout, farce, acted at Drury-lane, 1758.

Hill, Richard, Esq.—This name stands before one drama, entitled The Gospel Shop, 1778.

HIPPESLEY, JOHN—Was reckoned an excellent low comedian, and his performance was much heightened by a distortion of his face, occasioned by an accidental burn in his youth. His situation in the theatre was at first very insignificant, being no more than a candle-snuffer; but on the death of Penkethman, a comedian, he succeeded to all his characters, and became a favourite with the public in Collier, in The Recruiting Officer, Scrub, &c. He built a theatre at Bristol, and had another in some forwardness at Bath, when he died. Old Hippesley was a man of letters, and wrote several very sensible pamphlets. Hippesley's Drunken Man is a piece of humour which is still occasionally delivered on the stage. He died at Bristol, February 12, 1748. He wrote a farce called A Journey to Bristol; or, The Honest Welshman, 1731.

HITCHCOCK, ROBERT—Was a prompter at the Hay-market in the late Mr. Colman's time, where his daughter made her first appearance, in The Silver Tankard, 1781: after which he became a prompter in Dublin, and his wife and daughter became great favourites on the Irish stage. The latter retired, in consequence of her marriage with a gentleman now an eminent barrister in Dublin; but her mother still retains her situation as actress. Mr. Hitchcock, while in Dublin, wrote the History of the Irish Stage, but has not yet brought it down to the present period. He has a son, who was bred at the University of Dublin, and is now at the Irish bar. He wrote two comedies, called The Macaroni, 1773; and The Coquette; or, Mistakes of the Heart, 1777; both acted at York.

HOADLY, BENJAMIN—Was the eldest son of the Bishop of Winchester, and born February 10, 1705-6. He was educated at Dr. Newcomb's, Hackney, and Bene't College, Cambridge, being admitted pensioner April 8, 1722. Here he took a degree in physic in 1727.

In 1723 he was upon the list of gentlemen to be created Doctors of Physic, but in the last list his name was omitted, and he had not his degree of M. D. till about a month after, by a particular *mandamus*. He was F. R. S. when very young, was made Register of Hereford while his father filled that see, and was appointed physician to his Majesty's household, June 9, 1742.

He died in the life-time of his father, August 10, 1757, at his house at Chelsea, which he had built ten years before. He was author of the Suspicious Husband, 1747.

HOADLY, JOHN—Was brother of the preceding, born October 8, 1711. He was educated at the same school at Hackney, and was afterwards admitted at Corpus Christi College, Cambridge, and about the same time at the Temple, intending to study the law, which design, however, he abandoned.

He took the degree of LL. B. in 1735, and in November 29th following was appointed Chancellor of Winchester, ordained deacon by his father, December 7th, and priest December 21st. He was immediately received into the Prince of Wales's household as his chaplain, and afterwards in that of the Princess Dowager. He died March 16, 1776, and with him the name of Hoadly became extinct. He was author of the Contrast, comedy, 1732, not printed; two oratorios, Jephtha, 1737; and The Force of Truth, 1764; and two dramatic pastorals;

Love's Revenge, 1745; and Phœbe, 1748. He revised Lillo's Arden of Feversham, and the fifth act of Miller's Mahomet. He is supposed to have assisted his brother materially in the comedy of The Suspicious Husband. He left several dramatic pieces behind him in MS. particularly The Housekeeper, a farce, on the plan of High Life below Stairs, in favour of which piece it was rejected by Mr. Garrick. A comedy, called The Tatlers, was acted at Covent-garden, for Mr. Holman's benefit, 1797, said to have been from a MS. of Benjamin Hoadly; but if written by any of the family, it was more likely Dr. John Hoadly.

Hoare, Prince—Is a native of Bath, and younger son of William Hoare, who was long a distinguished artist of the same place. He was placed early in Mr. Hale's grammar school at Bath, and during the intervals of school hours, was instructed by his father in painting, in which he made considerable progress. At seventeen he was sent to London, and became a student of the Royal Academy, where he manifested his attachment to the arts by devoting more than the regular time to labour, and frequently writing the whole day without intermission. Agreeable to the practice of other artists, he commenced his travels in 1776, and, after an absence of four years, returned to England, and settled in London. He continued in his profession with considerable success; but an ill state of health obliged him suddenly to decline it, and withdraw to the sea coast for the benefit of the air. He now, for amusement, attempted dramatic writing; and while on his way to Lisbon, which voyage was recommended to him for the recovery of his health, he pre-

sented the offspring of his muse, a tragedy, to the managers of the Bath theatre, and at Lisbon had the gratification to hear of its success.

He returned to England in 1788, having derived much benefit from his excursion; and by the persuasions of Mr. Storace, who was then eminent as a composer, and the flattering reception of his first play, he applied his mind entirely to dramatic composition. But finding the managers of London less compliant than the managers of Bath, he was obliged, at first, to bring out his pieces for benefits, and, consequently, forego the customary emoluments. Their success soon induced the managers to accept what they had before rejected; and having thus established his fame, he finds no difficulty now in procuring their favour and indulgence; and, indeed, the general success of his writings gives him a title thereto, which few modern dramatists can boast. As a private gentleman, Mr. Hoare is universally esteemed and admired for the amenity of his manners, the goodness of his heart, and the accomplishments of his mind.

His works are: Julia; or, Such Things were, tragedy, acted at Bath 1786, and at Drury-lane, for Mrs. Siddons's benefit, 1796; No Song no Supper, musical entertainment, acted at Drury-lane for Mr. Kelly's benefit, 1790; The Cave of Trophonius, musical entertainment, for Mrs. Crouch's benefit, 1791; Dido, Queen of Carthage, serious opera, 1792; The Prize; or, 2, 5, 3, 8, musical entertainment, for Signora Storace's benefit, 1793; My Grandmother, musical entertainment, acted at the Hay-market for Signora Storace's benefit, 1793; The Three and the Deuce, opera, acted at the Hay-market, 1795; Lock and Key, musical entertainment, acted at Covent-garden, 1795; Mahmoud, opera,

acted at Drury-lane, 1796; The Friend in Need, musical entertainment, acted at Drury-lane, 1798; Sighs; or, The Daughter, comedy, altered from Kotzebue, acted at the Hay-market, 1799; The Children; or, Give them their Way, farce, acted at Drury-lane for a benefit, 1800; Indiscretion, comedy, acted at Drury-lane, 1800; Chains of the Heart; or, The Slave by Choice, comi copera, acted at Covent-garden, 1801; and The Paragraph, musical farce, acted at Covent-garden, 1804. Few of his pieces are printed.

HODSON, WILLIAM—Was a fellow of Trinity College, Cambridge, and in 1770 obtained Mr. Seaton's prize. He wrote two tragedies: Arsaces, 1775; and Zoraida, acted at Drury-lane, 1780; and a farce, acted at Drury-lane, called The Adventures of a Night, 1783.

HOLCROFT, THOMAS—Is a native of the county of Lancaster, and was brought up to the profession of a shoe-maker, and long after the attainment of manhood, continued in that employment. The time, or the particular incident, which determined him to seek reputation among the heroes of the theatre, has never been ascertained; but it is said, his attention to the cultivation of his mind soon rendered him a desirable acquisition to the country theatres.

He perfected himself in practical music, and advanced far into the theory; the productions of our best English poets were read by him with a very critical application. Prologues, epilogues, and, it is supposed, interludes, of his composition, were occasionally subjected to the judgment of their audiences, and received with approbation; so that he was in possession of some leisure, and a genteel subsistence,

when he determined to try his fortune in London, in the year 1776. His first manœuvre in London was, to apply to the celebrated Garrick, to whom he sent an epistle, explanatory of his wishes to be engaged in his theatre, and inclosed a piece of poetry as a proof of his abilities; he, however, received a refusal.

He afterwards wrote a little musical farce, and sent it to Mr. Sheridan, which fortunately fell into the hands of Mrs. Sheridan, who approved of it; and Holcroft, shortly after this circumstance, was received into the theatre, at the very small salary of 20*s.* per week. The Crisis; or, Love and Fear, as the above little drama was called, was acted at Drury-lane, 1778. In 1782 he produced a comedy, called Duplicity, at Covent-garden, and quitted his situation at Drury-lane as actor, that year. This piece was lately compressed into three acts, and performed under the title of The Masked Friend; a title which entirely spoils the piece, by revealing the principal character. In 1784 he produced an opera, acted at the Hay-market, called The Noble Peasant; and a comedy, translated from the French, entitled The Follies of a Day, which task was accomplished in three weeks; and the piece read, studied, and represented, in a fortnight after at Covent-garden. The author performed the character of Figaro in it, and the considerable run of the piece established his fame as an author; but as an actor, he never acquired much reputation in London, though he was highly approved of in the country in old men's characters, and others of low comedy. Accordingly, he now quitted the stage entirely, and applied himself to literature, having produced several poems, novels, translations from the German and the French, and among the latter, sacred dramas.

His other pieces for the stage were: The Choleric Fathers, opera, Covent-garden, 1785; Seduction, comedy, Drury-lane, 1787; The School for Arrogance, comedy, Covent-garden, 1791; The Road to Ruin, ditto, 1792; Love's Frailties; or, Precept against Practice, ditto, 1794; The Deserted Daughter, ditto, 1795; The Man of Ten Thousand, ditto, Drury-lane, 1796; The Force of Ridicule, 1796; Knave or Not, ditto, 1798; He's much to Blame, ditto, Covent-garden, 1798; A Tale of Mystery, melo-drame, ditto, 1802; Hear Both Sides, comedy, Drury-lane, 1803; and The Lady of the Rock, melo-drame, ditto, 1805.

He is the first who introduced upon our stage those entertainments called *melo-drames*, partly bordering upon pantomime. He has assisted several periodical works. About the beginning of October 1794, he was, with eleven others, indicted by the Crown for high treason, three of whom were tried and acquitted; and, in consequence of the Attorney-General declining to bring evidence against the other nine (among whom was Mr. Holcroft), the Judge directed the Jury to find a verdict of not guilty. Mr. Holcroft is a gentleman of gentle and engaging manners, and his conversation is in general lively and interesting. He is a married man, and has several fine children.

Holman, Joseph George—Is descended from a respectable family, and received his education at Soho Academy. In 1780 he entered Queen's College, Oxford, and was particularly noticed by that honourable society, who gave him his degree after he became a member of the theatre. At school he performed several characters; and Mr. Garrick, who saw him represent Hamlet

there, expressed the highest approbation of his juvenile excellence.

His first appearance on a public stage was at Covent-garden, October 26, 1784, and the manager paid him every attention, there having been several rehearsals on the occasion, and particularly a general one, when they were all dressed in character, and the house filled with private company. After this he played Chamont, Richard the Third, &c. with much approbation. At the end of the third season he left Covent-garden, in consequence of some difference with respect to an increase of salary. He then visited Dublin, where he had played before during an after-season; and in consequence of the approbation he then met with, now made advantageous terms with Mr. Daly for the winter season. At the time of his first playing on the Irish stage, Mr. Henderson, Mr. Pope, Mr. Kemble, Mr. Aickin, &c. were also engaged; and it should be remarked, that the above performers and Mr. Holman played Hamlet several nights alternately; and though the two former had many admirers, Mr. Holman had also his share. Having performed at Edinburgh, Birmingham, Liverpool, Manchester, &c. with considerable applause, he was re-engaged by Mr. Harris, and resumed his situation at Covent-garden with increased approbation. In the year 1801 Mr. Holman quitted Covent-garden, and accepted of an engagement in the Dublin theatre, and afterwards purchased a share of the property, and divided the management with Mr. Jones; but such was the distracted state of that kingdom, that he soon relinquished his claim. He has now turned farmer, and lives in great respectability.

His dramatic works are: Abroad and at

Home, comic opera, 1790; The Votary of Wealth, comedy, 1799; Red Cross Knights, a play, with songs, 1799;—(this is an alteration of The Robbers); What a Blunder! comic opera, 1800; and Love gives the Alarm, comedy, 1804.

Home, John—Is a native of Scotland, and was bred to the ministry in the Kirk of Scotland, but offended the elders by having written the tragedy of Douglas, which was accepted by the managers of the Edinburgh theatre (then in some repute), and intended for immediate representation. These zealots having in vain endeavoured to convince the author of the great sin of writing a play, tried, but likewise in vain, to terrify the performers from representing it. The incensed elders accordingly expelled, and for ever disqualified for the ministry, not only this disobedient son, but even others, for being his friends, and supporters of the piece. Having been known to the Earl of Bute, who represented the circumstances of this unreasonable oppression to our present Sovereign, then Prince of Wales, his Royal Highness settled a very handsome pension on him. He obtained a place under government, and never resumed his clerical profession, but continued to write tragedies, which were performed at the London theatres. His dramatic works are: Douglas, 1757; Agis, 1758; The Siege of Aquilon, 1760; The Fatal Discovery, 1760; Alonzo, 1773; and Alfred, 1773.

Hook, James—Is a native of England, whose wife (maiden name Madden) wrote The Double Disguise, opera, acted at Drury-lane, 1784. He has two sons, one of whom was bred at the University of Oxford as a clergyman, and is the re-

puted author of Jack of Newbury, opera, acted at Drury-lane in 1795; and Diamond cut Diamond; or, Venetian Revels, musical entertainment, acted at Covent-garden for a benefit, 1797, and repeated a few nights for the theatre. Mr. Hook has composed several pieces for the stage, which have been successful. He has long assisted Vauxhall, and his compositions are in great repute, being very happy in ballad airs.

HOOK, THEODORE—Youngest son of the above, was educated at Eton School. He has lately distinguished himself in the dramatic world by the production of several successful pieces. His works are: a musical entertainment, called Youth, Love, and Folly, performed at Drury-lane, 1805; The Invisible Girl, an interlude, in one act, taken from the French, acted at Drury-lane, 1806; Catch him Who can! a musical afterpiece, performed at the Hay-market, 1806, from the French; and during the present season, he has produced a very excellent piece, called Tekeli; or, The Siege of Montgatz.

HOOLE, JOHN—Was Auditor to the East India Company, and son of the Reverend Richard Hoole, LL. B. He wrote three tragedies, acted at Covent-garden, viz. Cyrus, 1768; Timotheus; and Cleonice, Princess of Bithynia, 1775. He also translated Tasso, and part of Ariosto.

HOPER, Mrs.—Was the author of two or three pieces, all of which were refused by the managers; but she found means, at her own expence, to have two of them represented, one of them at the Little Play-house in Goodman's-fields, and the other at the Little Theatre in the Hay-

market, when the success they met with fully justified the refusal of the managers. The titles of the two plays that were performed were, Edward the Black Prince, tragedy, 1747; and Queen Tragedy Restored, burlesque, 1748.

HOPKINS, CHARLES—Was the son of Dr. Ezekiel Hopkins, Bishop of Londonderry, in Ireland, and received the early part of his education at Trinity College, Dublin. He afterwards removed to Queen's College, Cambridge, where he took the degree of A. B. in 1688. On the breaking out of the wars in Ireland, he entered into the service of King William, and displayed much valour in the cause. Upon their conclusion he returned to his native country; but excess of hard drinking, and a too passionate fondness for the fair sex, hastened his death about the beginning of the year 1700, in the 36th year of his age. He wrote the following tragedies: Pyrrhus King of Epirus, 1695; Boadicea Queen of Britain, 1697; and Friendship Improved, 1699.

HORDE, THOMAS, junior—Was author of a musical entertainment, called Damon and Phebe, 1774.

HORDER, HILDEBRAND—Was the son of Dr. Horder, minister of Twickenham, in Middlesex. He was an actor as well as author, and possessed every requisite for eminence in the former character; but, unfortunately, after having been seven years on the stage, he lost his life in an accidental rencontre at the bar of the Rose tavern, as he was passing through that house in order to go to rehearsal. He was so remarkably handsome, that several ladies, after he was killed,

went in masks, and some even openly in their own coaches, to see him in his shroud. One tragedy is ascribed to him, viz. Neglected Virtue, 1696.

HOUGH, J.—Wrote an opera, which was acted for the benefit of Miss Young, entitled Second Thought is Best, 1778.

HOULTON, ROBERT—Is a native of England, and studied physic at Edinburgh, which he practised with success in Ireland. He has written the following operas: The Contract; or, Double Stratagem; Gibraltar; Orpheus and Eurydice; and a musical entertainment, called Wilmore Castle, 1300.

HOWARD, GORGES EDWARD—Was an attorney in Dublin, and possessed great professional knowledge. At the age of fifty he commenced author, and produced the following pieces, which however proved unsuccessful: Almyda; or, The Rival Kings, tragedy, 1770; The Siege of Tamor, tragedy, 1773; and The Female Gamester, 1778.

HUGHES, JOHN—Was born at Marlborough, in Wiltshire, on the 29th of January, 1677, and received the rudiments of his education at private schools in London. In the year 1717 the Lord Chancellor Cowper, without any previous solicitation, nominated him his Secretary for the Commission of the Peace; and upon his Lordship's laying down the Great Seal, he recommended him to his successor, the Earl of Macclesfield, who readily retained him in the same employment, which he held till the time of his decease, which happened on the 17th of February, 1719, being the very night on which his celebrated tra-

gedy of The Siege of Damascus made its first appearance on the stage. He was buried under the chancel of St. Andrew's church, in Holborn. His dramatic writings are as follow: The Misanthrope, comedy, 1709; Calypso and Telemachus, opera, 1712; Apollo and Daphne, tragedy, 1716; The Siege of Damascus, tragedy, 1720; Orestes, tragedy, from Euripides, one scene only; The Miser, from Moliere, the first act only; Cupid and Hymen, tragedy; Amalasont Queen of the Goths, tragedy, 1696; and Sophy Mirza, tragedy. Mr. Hughes only wrote two acts of this play, which was finished by Mr. Duncombe.

Hull, Thomas—Is one of the oldest actors now on the London stage. Some years back he was appointed deputy-manager of Covent-garden theatre, and filled that situation for three years with great credit. This gentleman has the honour of being the first promoter of the Theatrical Fund for the relief of Distressed Actors and Actresses. He has altered and written several pieces, viz. The Twins; or, Comedy of Errors, altered from Shakspeare, 1762; The Absent Man, farce, 1764; Pharnaces, altered from Metastatio, 1765; The Spanish Lady, musical entertainment, 1765; All in the Right, farce, 1766; The Perplexities, comedy, 1767; The Fairy Favour, masque, 1767; The Royal Merchant, opera, 1768; Henry II.; or, The Fall of Rosamond, tragedy, 1774; Edward and Eleonora, altered from Thomson, 1775; Love will Find out the Way, comic opera, 1777; Iphigenia; or, The Victim, tragedy, 1778; Timon of Athens, altered from Shakspeare, 1786; and Disinterested Love, altered from Massina, 1798.

HUMPHRIES, Mr.—Was the author of an opera, called Ulysses, 1733.

HUNT, WILLIAM—Was a collector of excise, and wrote one play, entitled The Fall of Tarquin, tragedy, 1713.

HUNTER, GOVERNOR—Is mentioned by Coxeter as the author of a farce, called Androboros.

HURST, ROBERT—Was in the army, and the author of a tragedy, called The Roman Maid, 1725.

HYDE, HENRY, LORD HYDE AND CORNBURY—Was the eldest son of the Earl of Clarendon. He was not more distinguished by his birth and fortune than by his virtues and abilities. It was an observation of one who knew him well, "that it was the test of virtue, to disdain whatever he disdained." He was killed by a fall from his horse in France, on the 2d of May, 1758. He wrote The Mistakes; or, The Happy Resentment, comedy, 1758.

HYLAND, WILLIAM—Is said to have been a farmer in Sussex, and to have written The Shipwreck, a dramatic poem, 1746.

JACKMAN, ISAAC—Practised for some years as an attorney in Dublin, but with no great success. He afterwards commenced dramatic writer, and produced the following pieces: All the World's a Stage, farce, 1776; The Milesian, ballad opera, 1777; The Divorce, farce, 1782; and The Man of Parts; or, A Trip to London, 1785.

JACKSON, Mr.—Was born in the county of Westmoreland, and was brought up to trade, but relinquished it for the stage. His wife was an actress at Covent-garden. He is the author of three tragedies: Elfrid, 1775; The British Heroine, 1778; and Sir William Wallace, 1780.

JACKSON, WILLIAM—Is a native of Exeter, and sub-chanter and organist to the cathedral. He produced a musical entertainment, called Lycidas, 1767; and a comic opera, called The Metamorphoses, 1783.

JACOB, GILES—The son of a considerable maltster at Romsey, in the county of Southampton, was born in the year 1686. He was bred to the law, and became Steward-secretary to the Honourable William Brathwayte, Esq. a celebrated courtier in the reign of King William. He died on the 8th of May, 1744. His dramatic pieces are: Love in a Wood, farce, 1714; and The Soldier's Last Stake, comedy.

JACOB, Sir HILDEBRAND—Was descended from Sir John Jacob, of Bromley, one of the farmers of the customs, who was created a Baronet in 1664. He was the author of The Fatal Constancy, tragedy, 1723; and The Nest of Plays, 1738, consisting of three comedies, viz. The Prodigal Reformed, The Happy Constancy, and The Trial of Conjugal Love.

JEFFREYS, GEORGE—Was the son of Christopher Jeffreys, Esq. of Weldon, in Northamptonshire, and nephew to James Lord Chandos. He was a member of Trinity College, Cambridge, and though called to the bar, he never practised the law, but often acted as a se-

cretary to Dr. Hartsbouge, Bishop of Derry. The anonymous verses prefixed to Cato were by this gentleman, which Addison never knew. He died aged 77. He wrote two tragedies, Edwin, and Merope, 1724 and 1731.

JENNENS, CHARLES—Was a nonconformist gentleman of considerable fortune at Gopsal, in Leicestershire. He undertook, not long before his death, November 20, 1773, an edition of Shakspeare, which did him but little credit.

JENNER, CHARLES—Was rector of Claybrook, in the county of Leicester. He is the author of several poems and novels, and of the following dramatic pieces: Lucinda, dramatic entertainment, 1776; and The Man of Family, comedy, 1771.

JEPHSON, ROBERT—An Irish gentleman, who was patronized by Lord Townshend, during that nobleman's residence in Ireland as Lord Lieutenant. He was in possession of some post under government, and a member of the Hibernian House of Commons. He died in 1803. He wrote the following dramatic pieces: Braganza, tragedy, acted at Drury-lane, 1775; The Law of Lombardy, ditto, 1779; The Count of Narbonne, tragedy, acted at Covent-garden, 1781; The Campaign; or, Love in the East Indies, opera, first acted at Dublin, and then at Covent-garden, 1785, without success; afterwards reduced to an entertainment of two acts, under the title of Love and War, 1787; Julia, or, the Italian Lover, tragedy, acted at Drury-lane, 1787; and The Conspiracy, ditto, 1796. He

altered a farce of Vaughan's, called The Hotel; or, Double Valet, which (for the second title,) he called The Servant with Two Masters, 1784; and which was acted at Covent-garden, under the title of Two Strings to your Bow, 1791.

JERNINGHAM, EDWARD—Is the youngest son of a respectable family in the county of Norfolk. Early in life he was placed at the English College at Douay, but soon removed to Paris. His immediate preceptor was the Rev. Dr. Howard, then president of that seminary. He has produced several admired poems, and is a frequent visitor at Carlton-house. His dramatic works are: Margaret of Anjou, historical interlude, acted at Drury-lane, 1777; The Siege of Berwick, tragedy, acted at Covent-garden, 1794; and the Welch Heiress, comedy, acted at Drury-lane, 1795.

JESON, THOMAS—Lived in the reigns of Charles the Second and King James the Second. He was an actor and dancing-master, and attained eminence in both professions. He died on the 20th of December, 1688, and was interred in Hampstead church-yard.

He wrote one dramatic piece, called The Devil of a Wife, comic farce, 1686, which even in its original form met with success, but has since undergone many transformations.

JODDREL, PAUL—Was a member of one of the universities; he brought out a comedy, called A Widow and no Widow, 1779.

JOHNS, WILLIAM—Was a native of Monmouthshire, and a clergyman and school-master.

He wrote The Traytor to Himself; or Man's Heart his greatest Enemy, 1678.

JOHNSON, Mr.—Of this gentleman we can learn but very little, except his name being prefixed to a translation of a tragedy from Voltaire, called Zara, 1735.

JOHNSON, HENRY—Is understood to have been a resident of Berkhamstead. He was a man of fortune, and died in the year 1763, having published the tragedy of Romulus, a translation from La Motte, 1724.

JOHNSON, CHARLES—Was originally bred to the law, having been a member of the Middle Temple; but quitted this studious labour for the more spirited amusements of dramatic writing; and having contracted an intimacy with Mr. Wilks, found means through that gentleman's interest, to get his plays on the stage without much difficulty. Some of them met with very good success, but, by being a constant frequenter of those grand rendezvous of the wits of that time, (Will's and Button's coffee-houses), he by a polite and inoffensive behaviour, formed so extensive an acquaintance and intimacy, as constantly ensured him great emoluments on his benefit nights, by which means, being a man of economy, he was enabled to subsist very genteelly. It is supposed he died about 1714.

His dramatic works are: The Gentleman Cully, comedy, 1702; Fortune in her Wits, ditto, 1705; Love and Liberty, tragedy, 1709; The Force of Friendship, ditto, 1710; The The Wife's Relief; or, Husband's Cure, comedy, 1712; The Successful Pirate, play, 1713; The

Generous Husband; or, Coffee-house Politician, comedy (no date); The Victim, tragedy, 1714; The Country Lasses; or, Custom of the Manor, comedy, 1715; The Cobler of Preston, farce, 1716; The Sultaness, tragedy, 1717; The Masquerade, comedy (no date); Love in a Forest, comedy, 1723; The Female Fortune Teller, ditto, 1726; The Village Opera, 1729; The Ephesian Matron, farce, 1730; Theodore, tragedy, 1731; and Celia; or, The Perjured Lover, farce, 1733.

JOHNSON, SAMUEL—Was born at Litchfield, in 1709, and was the son of Michael Johnson, a reputable bookseller of the above place. In the earlier part of his life he was assistant to the famous Anthony Blaikwall, in the grammar-school of Market Bosworth. He entered Pembroke College, Oxford, October 31, 1728, but left the University without taking any degree in the Church.

About the beginning of 1735, he undertook as private tutor, to instruct Mr. Garrick, and some other youths, in the Belles Lettres. In March 1737 he came to London, and having met with disappointments which disgusted him with the town, was desirous of returning into the country, and applied for the office of master of a charity-school in Shropshire, then vacant, but was rejected; the statutes of the school requiring the person who should be elected, to be a Master of Arts. He then produced several poems, translations, and biographical works, which met with a good reception; but his tragedy of Irene, which he brought out in 1749, not having been so successful as was expected, he never attempted another play; but

rested his literary fame on his celebrated Dictionary, and The Lives of the British Poets. The reputation of his works gained him the honorary degree of Doctor of Laws in the University of Dublin College, which was soon followed by the same degree from Oxford. He died December 13, 1784, and a monument has been lately erected to his memory in St. Paul's Cathedral.

JOHN, SAMUEL—Was an actor, and a native of Cheshire. He was bred to, and for a while followed the profession of a dancing-master; though apparently a madman, his company was courted by most of the gentlemen of fortune in that country. Having been once on a visit with a person who had a great regard for him, the gentleman's wife was so alarmed at his wild conduct, that, at her particular request it was intimated to him how much his presence affected her. With great coolness, he declared that he was much obliged to the gentleman and his wife for their civility and hospitality: that he was very sorry he should be instrumental to the lady's unhappiness, and would therefore leave the house immediately, and never trouble her again as long as he lived; but she might depend upon it, that *after his death* she should be the very first person in this world to whom he should think himself bound to pay his respects. The lady having been informed of this, was more alarmed than before, and immediately sent a message, requesting his speedy return, for that with all his wildness, she would much rather see him *alive* than *dead*.

His dramatic pieces are: Hurlo Thrumbo; or,

The Supernatural, comedy, acted at the Hay-market, 1729; Cheshire Comics, ditto, 1730; The Blazing Comet, ditto, 1731; The Mad Lovers; or, Beauties of the Poets, play, 1732; All Alive and Merry, comedy, acted at Lincoln's-inn Fields, 1738; A Fool made Wise, operatical comedy, acted at the Hay-market, 1741; and Sir John Falstaff in Masquerade, farce, 1741. This eccentric author died May 3, 1773.

JONES, HENRY—Was a native of Ireland. He was bred a bricklayer, but having a natural inclination for the muses, he pursued his devotions to them, even during the labours of his more mechanical avocations, and composing a line of brick and a line of verse alternately, his walls and poems rose in growth together; but which of his labours will be most durable, time alone must determine. He was taken notice of by the Earl of Chesterfield, when that nobleman was in Ireland as Lord Lieutenant, who, delighted with the discovery of his mechanic muse, brought Jones with him to England, and not only by his influence and interest procured him a large subscription for the publishing a collection of poems, but even took on himself the alteration and correction of a tragedy he had then written, and also the care of prevailing on the managers of Covent-garden theatre to bring it on the stage. After experiencing many reverses of fortune, which an overbearing spirit and an imprudence in regard to pecuniary concerns consequently drew upon him, he died in great want, April 1770, in a garret belonging to the master of the Bedford coffee-house, by whose charity he had been some time supported.

He is the author of two tragedies: The Earl of Essex, at Covent-garden, 1753; and The Cave of Idra, unfinished.

INCHBALD, Mrs. ELIZABETH—Is the daughter of a reputable farmer near Bury St. Edmund's, in Suffolk, who had a numerous family. Having lost her father during her infancy, she was under the care of her mother. Miss Simpson unfortunately had an impediment in her speech, which prevented her from being much in company, being scarcely intelligible to any one who was not well acquainted with her. During her many solitary hours, she applied herself to books; and, anxious to become acquainted with the customs and manners of the world, of which she had read so much, she formed the romantic resolution of visiting the metropolis; but finding her intention was contrary to the wishes of her friends, she seized an opportunity early one morning, in February 1772, of eloping from her family. She had previously packed up a few necessaries in a band-box, and with them ran about two miles across some fields, and there waited with impatience for the stage, which conveyed her to London.

In this great town she experienced many vicissitudes, till she met with Mr. Inchbald, of Drury-lane theatre,[1] whose name she remembered in the play-bills at Bury St. Edmund's. She now resolved to apply for advice respecting an engagement. This gentleman, with whom she had been hitherto unacquainted, but had frequently seen in her own neighbourhood, introduced her to another performer of Drury-lane, who had purchased a share in a country theatre, and who, struck with her beauty, gave her an

immediate engagement without any trial. He became also her instructor, and she imagined in him she had found a friend; but one evening, while she was reciting a part, an altercation arose, and her master coolly intimated, that he meant to be repaid for the engagement he had given her, with other services than those required for a theatre, and which, if not granted, the engagement should be void.

Indignant at his proposals, and not being perfect mistress of her temper, she availed herself of the tea equipage which lay on the table, and discharged the contents of a bason of scalding water in his face. This spoke sufficiently plain her resentment; and before he recovered from his surprize, she had vanished down stairs. She repaired to Mr. Inchbald, and informed him of every circumstance. Affected by her sorrow, this gentleman endeavoured to soothe it, and recommended marriage as a security against insults. "But who would marry me?" cried she.—"I would," he replied, with warmth, "if you would have me."—"Yes, Sir; and would for ever think myself obliged to you."—"And for ever love me?"—She hesitated; but not doubting her love, in a few days they were married, and thus unexpectedly she became both a wife and an actress.

Mr. Inchbald introduced her on the stage in Scotland, where they remained four seasons, and the two succeeding years they performed at York. Mrs. Inchbald being in ill health, they then went to the South of France, where they remained about a twelvemonth; and two years after their return, Mr. Inchbald died. She now visited London again, and obtained a situation in Covent-garden theatre; but was suddenly dis-

missed, for some trifling inattention, or rejection of a required article. She then visited Dublin, and performed under Mr. Daly's management. On her return, she procured a reinstatement at Covent-garden.

It was during her absence from this theatre that, to divert a melancholy mind, she applied her attention to dramatic writing. Having produced a comedy, she read some of it to Mr. Harris, who disapproved of the piece; whereupon she sent it, anonymously, to Mr. Colman, then manager of the Hay-market, and it remained in that gentleman s possession near three years unnoticed. Notwithstanding this discouragement, she persevered; and availing herself of the then rage for balloons, sent him a farce, called A Mogul Tale; or, Descent of the Balloon. The subject probably induced Mr. Colman to pay more attention to this: he read, approved, and accepted it. Its success induced Mrs. Inchbald to remind him of her *dormant* comedy; whereupon he immediately replied, "I'll go home this moment and read it." He did; and having approved of that also, gave it himself the title of "I'll tell you What," and brought it out in 1785. Much has been said relative to Mr. Colman's not having read that piece when it was first sent to him: the truth is, according to that gentleman's own words, he admired *modest* merit, and seldom attended to *five*-act productions of anonymous writers, which generally proved the vain attempts of soaring authors; but delighted in encouraging young beginners, who, like himself, began with *one* and *two* acts. To these pieces she added: Appearance is against Them, farce, acted at Covent-garden, 1785; The Widow's Vow, farce, acted at the Hay-

market, 1786; Such Things Are, play, acted at Covent-garden, 1787; The Midnight Hour, petit-comedy, acted at Covent-garden, 1787; All on a Summer's Day, comedy, acted at Covent-garden without success, 1787; Animal Magnetism, farce, acted at Covent-garden, 1788; The Child of Nature, comedy, ditto, 1788; The Married Man, comedy, acted at the Hay-market, 1789; The Hue and Cry, farce, acted without success at Drury-lane, 1791; Next Door Neighbours, comedy, acted at the Hay-market, 1792; Every One has his Fault, comedy, acted at Covent-garden, 1793; The Wedding Day, farce, acted at Drury-lane, 1795; Wives as they Were and Maids as they Are, comedy, acted at Covent-garden, 1797; Lover's Vows, comedy, altered from Kotzebue, acted at Covent-garden, 1798; The Wise Man of the East, ditto, 1799; To Marry or not to Marry, comedy, 1805.

In consequence of some difference of a literary nature with the manager of Covent-garden, at the close of the season of 1789 she retired from the stage.

Besides the above pieces, some of which are taken from the French, she has produced two novels: Nature and Art, which are superior to the modern productions of this kind.

KELLY, JOHN—Was a member of the Honourable Society of the Middle Temple. He assisted a daily periodical paper, called The Universal Spectator, and was concerned in other literary works. His pieces for the stage were: The Married Philosopher, comedy, acted at Lincoln's-inn Fields, 1732; Timon in Love; or, The Innocent Theft, ditto, acted at Drury-lane,

1733; and others, which it does not appear were ever acted. The time of his death is not ascertained.

KELLY, HUGH—Was a native of Ireland, being born on the banks of the much-celebrated Lake of Killarney, in the year 1739. His father was a gentleman of a good family in that country, whose fortune being reduced, not by misconduct, but by a series of unforeseen misfortunes, he was obliged to repair to Dublin, in order to endeavour to support himself by his personal industry. He gave his son, however, a very tolerable school education; but the narrowness of his finances would not permit him to indulge his natural propensity to study, by placing him in the University of Dublin. He was, therefore, bound apprentice to a stay-maker, an employment but ill suited to his inclination; he, nevertheless, continued with his master till the expiration of his apprenticeship; and then set out for London (1760), in order to procure a livelihood by his business. On his arrival he found it very difficult to get employment, and of course was reduced to the utmost distress for the means of subsistence.

In this forlorn situation, a stranger and friendless, he sometimes endeavoured to forget his misfortunes at a public-house in Russell-street, Covent-garden, much resorted to by the young players belonging to the Theatre-royal, and respectable tradesmen. At this house an attorney of some reputation in his profession being much pleased with Mr. Kelly's company and conversation, made particular inquiry into his history, and soon learned that he was worthy of a better situation than that in which fortune had placed

him; he therefore invited him to his house, and employed him in copying and transcribing, an occupation which Mr. Kelly prosecuted with so much assiduity, that he earned about three guineas a week; an income which, compared to what he had been hitherto able to procure, might be deemed affluent. But this employment, though profitable, it may easily be imagined, could not long be agreeable to a man of his original genius and lively turn of mind.

From his accidental acquaintance with some booksellers, in 1762, he became the editor of the Lady's Museum, the Court Magazine, and other periodical publications, in which he wrote so many original essays, and pretty pieces of poetry, that his fame was quickly spread among that fraternity; and he now found himself fully employed in the various branches of that transitory kind of literature, in the prosecution of which he exerted himself with the most unwearied industry; being then lately married, and having an increasing family, whose sole dependence was upon his personal labour About this time, perceiving that Churchill's reputation had been much raised by his criticisms of the stage, in The Rosciad, Mr. Kelly produced his Thespis, by much the most spirited of his poetic compositions, in which he dealt about his satire and panegyric with great freedom and acuteness. It is somewhat singular, that while he was making this severe attack upon the merits of the leading performers at our theatres (which had such an effect upon the feelings of Mrs. Barry and Mrs. Clive, that they both for some time refused to perform in any of his pieces), he was actually writing for the stage; for, in 1768, his comedy of False Delicacy made its appearance at Drury-lane, and met with such

universal applause, as at once established his reputation as a dramatic writer, and procured him a distinguished rank among the wits of the age.

The success of this play induced Mr. Kelly to continue to write for the stage; and he soon produced another comedy, called A Word to the Wise, which was most undeservedly driven from the stage by a party who had previously determined on its damnation. In 1774, under the patronage of Justice Addington, who kindly helped to conceal the name of the real author, by lending his own to the tragedy of the Prince of Agra, altered from Dryden, and acted at Coventgarden, and his School for Wives, comedy, acted at Drury-lane, he stole a march on the critics, who had not forgot their resentment; and the play was prepared for the stage, and represented, without the least discovery of the real author. However, after its character was fully established, and any further concealment became unnecessary, Mr. Addington, in a public advertisement, resigned his borrowed plumes, and the real author was invested with that share of reputation to which he was entitled. But whilst Mr. Kelly was employed in these theatrical pursuits, he was too wise to depend solely on their precarious success for the support of his family. He therefore, some years before this period, resolved to study the law, and had become a member of the Society of the Middle Temple, and was called to the bar in the year 1774. His proficiency in that science was such as afforded the most promising hopes that, had he lived, he would in a little time have made a distinguished figure in that profession. Unhappily for our author and his family, the sedentary life to which his constant labour subjected him, proved an injury to his

health; for, early in the year 1777, an abscess formed on his side, and, after a few days illness, put a period to his life on the 3d of February. His dramatic works are: False Delicacy, comedy, acted at Drury-lane, 1768; A Word to the Wise, comedy, 1770; Clementina, tragedy, 1771; Prince of Agra, tragedy, acted at Covent-garden, 1774; and School for Wives, comedy, acted at Drury-lane, 1774. His works were published for the benefit of his widow.

KENRICK, WILLIAM—Was the son of a citizen of London, and was brought up to a mechanical business, which he soon abandoned, and devoted his talents to the cultivation of letters, by which he supported himself during the rest of his life. He lived in a continued state of warfare, as he was seldom without an enemy to attack, or to defend himself from. Kenrick was for some time student at Leyden, where he acquired reputation as a man of letters. Not long after his return to England, he figured away as a poet, in an avowed defence of infidelity, written whilst under confinement for debt.

After his liberation from prison, he was writer for the Monthly Review, and then became the original editor of the Morning Chronicle; but, in consequence of being discharged, he set up a new paper in opposition to it. He was at one time on terms of the strictest intimacy with Mr. Garrick, but took occasion afterwards to attack his honour, and endeavoured to sully the reputation of a man with whom he had constantly been in habits of friendship, by an infamous, *unmanly* publication, the title of which we shall not call to recollection, as the contemptible *pamphlet* was justly despised, and has long since perished in oblivion.

He was the author of several works original and translated, and of the following dramatic pieces: Fun, parodi-tragi-comic satire, 1752; Falstaff's Wedding, comedy, acted at Drury-lane, for Mr. Love's benefit, April 12, 1766; The Widowed Wife, comedy, acted at Drury-lane, 1763; The Duellist, comedy, acted at Covent-garden, 1773; The Lady of the Manor, comic opera, acted at Covent-garden, 1778; and The Spendthrift; or, A Christmas Gambol, farce, acted at Covent-garden, 1778. He died June 9, 1779.

KING, Dr. WILLIAM—Was born in London, in 1663, and was the son of Ezekiel King, a gentleman allied to the family of Clarendon. He was educated at Westminster, under the care of Dr. Busby, and then went to college, where he pursued his studies with great intenseness and activity.

In 1688 he engaged in the study of civil law, became Doctor in 1692, and was admitted advocate in Doctors Commons. In 1702 he was made Judge of the Admiralty, Commissioner of the Prizes, Keeper of the Records in Birmingham's Tower, and Vicar-general to Dr. Marsh, the Primate.

In 1708, when Lord Wharton was sent to govern Ireland, King returned to London in great poverty, from a neglect of his affairs, and then had recourse to writing, as the only means of supporting himself. He published some essays, called Useful Translations. His Voyage to the Island of Cajamai is particularly commended. He then wrote The Art of Love, a poem remarkable, notwithstanding its title, for purity of sentiment; and, in 1709, imitated Horace in an

Art of Cookery, which he published with some Letters to Dr. Lister. He died on Christmas-day, 1712, and left a play, called The Tragic-comedy of Joan of Hedington.

KING, THOMAS—Was born in August 1730, and is said to be the son of a gentleman in the northern part of the kingdom, who, after giving him a good education, placed him with an attorney; but he became enamoured of the stage, and forfeited the favour of his father by an elopement from the authority of his master; when, engaging in a strolling company, he experienced most of the miseries incident to that vagabond and desultory mode of life. This, however, could not have continued long; for on October 19, 1748, he appeared at Drury-lane theatre in the character of Allworth, in the revived comedy of A New Way to Pay Old Debts, which was, as the play-bill of the day declared, his first appearance in any character. At Christmas, on the revival of The Emperor of the Moon at both houses, he had the part of Cynthio assigned him; but from whatever cause it might have happened, the early essays of his theatrical life in London were not much noticed. He continued at Drury-lane two seasons, and being engaged at Bristol in the summer of 1749, was there seen by Mr. Whitehead and Mrs. Pritchard, who conceiving a favourable opinion of him, the former procured for him the part of Valerius, in The Roman Father, and the latter was the means of his being put into the part of George Barnwell. He had also a small character in the then new play of Edward the Black Prince.

Of the merits of his tragic efforts the memory

is lost, and perhaps without any injury to his reputation. He himself, however, judged rightly of his own powers, which certainly were confined to comedy. In this walk he had then no chance of signalizing himself, all the characters to which he aspired being engrossed by Woodward, Yates, and Shuter, at this time engaged at Drury-lane. He therefore determined to seek another field to display his abilities in; and at the end of the season, 1749, quitted Drury-lane, and went to Ireland, where and at Bath he continued improving himself by practice, until he arrived at a degree of excellence, which made his return to Drury-lane easy to him in a few years afterwards.

In 1753 he had the direction of the theatre at Bath; and in 1757, when the formidable opposition to Mr. Sheridan in Dublin by Barry and Woodward commenced, Mr. King was of so much importance, and had become so great a favourite with the public, that each party was desirous of his assistance. He was then engaged with Mr. Sheridan, who, in a splenetic moment, had refused to give some security which had been required for the due payment of the salaries, and by that means threw Mr. King into the arms of his opponents. This defection was one of the misfortunes which brought on the ruin of that theatre. At length, the time arrived when Mr. King was to return to Drury-lane. In 1759 he was engaged by Mr. Garrick; and on the 2d of October appeared in the character of Tom, in The Conscious Lovers. He afterwards performed Brass, in The Confederacy; Sir Harry, in High Life Below Stairs; Sir Amorous Vainwit, in The Woman's a Riddle;

Harlequin, in The Invasion; William, in The Way to Keep Him; and other characters, which established his reputation as one of the first comic performers of the time.

In 1763 Mr. King produced a musical farce, called Love at First Sight, in which he exhibited himself in a new light, that of a singer; and in 1766, by his performance of Lord Ogleby, in The Clandestine Marriage, he reached the summit of his reputation. His delineation of this character was totally different from that in which Mr. Garrick had conceived, and intended to have represented it. On hearing Mr. King's rehearsal of it, however, he declared himself satisfied with it, and encouraged him to expect, what he afterwards received, the universal applause of every spectator. The tremulous feigned voice which Mr. King adopted, has been said to be an imitation of a very respectable printer at Exeter.

In the course of this summer, he married Miss Baker, then an eminent dancer belonging to Drury-lane theatre. When Mr. Garrick retired from the stage in 1776, he shewed his respect for Mr. King, by presenting him with his stage foil, which he received with a letter, in which he says—"Accept a small token of our long and constant attachment to each other. I flatter myself that this sword, as it is a theatrical one, will not cut love between us; and that it will not be less valuable to you, for having dangled at my side for some part of the last winter. Farewell! Remember me!"

In the summer season of 1770 and 1771, he was partly proprietor and sole manager of the Bristol theatre; but having sold his share the

succeeding summer (it is supposed to the late Mr. Dodd), he purchased three-fourths of Sadler's-Wells.

In 1782, on being solicited to become deputy-manager at Drury-lane, he disposed of his interest in Sadler's-Wells to Mr. Wroughton, and commenced manager of Old Drury, with a dramatic ode written and spoken by himself. In this situation he continued until 1788, when he resigned his situation in disgust, for reasons which he assigned to the public. Hereupon he went to Dublin and Edinburgh, at each of which places he met with great patronage, and returning to London, engaged for part of the season of 1789 at Covent-garden theatre, where he produced a farce taken from Vanbrugh's Mistake, entitled Lover's Quarrels. This piece, however, had been previously altered and reduced to a farce by others. He soon afterwards returned to his situation at Drury-lane; and in the summer of 1792 performed at the Hay-market, where he appeared for the first time in Sir John Falstaff; but it was the general opinion of the critics, that the attempt was no addition to his fame. In consequence of some altercation with the principal proprietor of Drury-lane, he suddenly declined his services in 1801, and advertised his intention of informing the public of the reasons of his withdrawing; but as the promised publication never appeared, and as he returned soon after to the theatre, and took his benefit, it was naturally supposed the parties were reconciled. He died in February 1806, and was buried in the church-yard of St. Paul's, Covent-garden. The principal performers of both theatres attended his funeral.

KIRKMAN, FRANCIS—This gentleman was a great publisher of dramatic works soon after the Restoration. Whether he was the author or only the editor of the following piece, is not extremely apparent from the authorities we see: The Presbyterian Lash, tragi-comedy. He published a collection of dramatic pieces, under the title of The Wits; or, Sport upon Sport, consisting of the following farces, or drolls, intended for fairs:

Bouncing Knight,	Invisible Smirk,
Bubble,	Lame Commonwealth,
Clubmen,	Landlady,
Empiric,	Mock Testator,
Equal Match,	Prince in Conceit,
False Heir,	Simpleton,
Forced Valour,	Stallion,
French Dancing Master,	Surprize,
Grave Makers,	Testy Lover,
Jenkins's Love Course,	Three Merry Boys, &c.

KNIGHT, THOMAS—Is a native of Dorsetshire, and the son of a respectable country gentleman in that county, who gave him a liberal education, as he was originally designed for the bar. Having been instructed in oratory by Mr. Macklin, he began to entertain a greater inclination for the drama than the law, and accordingly made his first theatrical attempt at York, where he performed five seasons with considerable applause. He then procured an engagement at Bath, and for eight seasons filled a respectable line of business there, with so much reputation, that he received an invitation from the manager of Covent-garden, which he ac-

cepted, and made his appearance in London, 1796, in the character of Jacob, in the Chapter Accidents, and Skirmish in the Deserter; and by his chaste representation of rustic characters, and flippant coxcombs, gradually became a favourite with the public. When Mr. Knight was about to leave town he waited on his venerable tutor, Mr. Macklin, and politely thanked him for the great benefit he had received from his instructions; he lamented that it was not in his power to make a suitable return, and having only pecuniary gratefulness to bestow, begged his acceptance of a testimony of his gratitude. "If I have served you (replied the veteran), I am well satisfied." Mr. Knight, however, persisting in his benevolent intentions, Mr. Macklin, like old *Lear*, felt what he *once* had been, and pushed him out of the door.

In 1797 Mr. Knight formed a farce out of the play of The Committee, which he called Honest Thieves, and which was acted with so much success for Mr. Johnstone's benefit, that it is now an established piece.

In 1799 he produced a musical entertainment called The Turnpike Gate, which was well received; Tag in Tribulation, an interlude, acted for his own benefit, 1799; and What would the Man be at? prelude, 1801. He resigned his situation at Covent-garden, and is now a proprietor of the Liverpool theatre.

KNOX, HENRY—Is a clergyman: he wrote The Exciseman, farce, acted at Covent-garden, 1781; and Hunt the Slipper, musical entertainment, acted at the Hay market, 1784; neither of them printed.

LACY, JOHN—Was born near Doncaster, in Yorkshire, and was bred a dancing-master, but afterwards went into the army, which he soon quitted for the stage; and in the latter profession obtained great celebrity as a comedian. He was so high in the esteem of Charles the Second, that his Majesty had his picture painted in three several characters. He died September 17, 1681, and left behind him four comedies: Dumb Lady, 1672; Sir Hercules Buffoon, 1684; Old Troop, 1698; and Sawney the Scot, 1698.

LAMBERT, BARROWDALE—Was a painter, and published one piece, entitled The Preachers, 1747.

LANGFORD, ABRAHAM—Was a celebrated auctioneer, and successor in that profession to the great Mr. Cook. He attempted two dramatic pieces, which were unsuccessful: The Judgment of Paris, interlude, 1730; and The Lover his own Rival, ballad opera, 1736.

LANGHORNE, JOHN, D. D.—Was born at Kirby Stephen, Westmoreland. He married the daughter of Mr. Cracroft, of Lincolnshire, who died soon after. Dr. Langhorne held the living of Blagden, in Somersetshire, at the time of his death, which happened on the 4th of April, 1779, and is imputed to his great partiality for Burton ale. He wrote one dramatic poem, The Fatal Prophecy, 1766.

LATTER, MARY—Was a shop-keeper at Reading, in Berkshire, where she died March 4,

1777, having published The Siege of Jerusalem, by Titus Vespasian, tragedy, 1763.

LEANERD, JOHN—Lived in the reign of Charles the Second, and wrote one comedy, The Counterfeit, 1679. He also published two others under his own name, for which Langbaine has attacked him with much warmth and violence: Country Innocence, 1677; and Rambling Justice, 1678.

LEAPOR, MARY—Was born February 26, 1722. Her father was gardener to Judge Blencowe, at Marston St. Lawrence, in Northamptonshire. The little education she received, consisted wholly in being taught to read and write. She attached herself much to poetry, and after her death (which took place November 12, 1746, at Brackley), two volumes of her poems were printed in 8vo. She wrote one tragedy, The Unhappy Father, 1748.

LEDIARD, THOMAS—Was many years director of the Opera-house in Hamburgh. He was afterwards appointed a justice of the peace for the county of Middlesex, and became a useful and active magistrate. He died in December 1759, having produced one piece, Britannia, opera, 1732.

LEE, NATHANIEL—Was the son of Dr. Lee, minister of Hatfield, who gave him a liberal education. He received his first rudiments of learning at Westminster School, from whence he went to Trinity College, Cambridge. Having taken the degree of A. B. he tried to push his fortune at court, but meeting with no success,

he turned his thoughts to the stage. He made his first appearance at the Duke's Theatre, in 1678, in the character of Duncan, in Macbeth. Cibber says that he was so pathetic a reader of his own scenes, that Mohun at a rehearsal, in the warmth of his admiration, threw down his part and said, "Unless I were able to play as well as you read it, to what purpose should I undertake it?" Yet when Lee attempted to be an actor himself, he soon quitted the stage in despair of ever making any profitable figure on it. In the year 1684 he lost the use of his senses, and was taken to Bedlam, where a coxcomb scribbler observing that it was an easy thing to write like a madman—"No," said Lee, "it is not an easy thing to write like a madman; but it is very easy to write like a fool." He however recovered, and was discharged from confinement, but did not long survive his enlargement, dying in the year 1691 or 1692.—Oldys says, that returning one night to his lodgings in Duke-street, overladen with wine, he fell down, and was killed or stifled in the snow. He was buried in the parish church of St. Clement Danes, aged about 35 years.

His dramatic pieces are: Nero, Emperor of Rome, tragedy, 1675; Sophonisba; or, Hannibal's Overthrow, tragedy, 1676; Gloriana; or, The Court of Augustus, tragedy, 1676; The Rival Queens; or, Alexander the Great, tragedy, 1677; Mithridates, King of Pontus, tragedy, 1678; Cæsar Borgia, tragedy, 1680; Lucius Junius Brutus, tragedy, 1681; Constantine the Great, tragedy, 1684; The Princess of Cleve, tragedy, 1689; and The Massacre of Paris, tragedy, 1690. He was also concerned with Dryden in writing The Duke of Guise, tragedy, 1683; and Œdipus, tragedy, 1679.

LEE, Miss—Daughter of Mr. John Lee the actor, with whom she lived until his death, when she opened a school with her sisters, called Belvedere House, which was carried on with credit and advantage both to themselves and pupils. She wrote two plays, The Chapter of Accidents, comedy, 1780; and Almeyda, Queen of Grenada, tragedy, 1796. During the present season (1807) she brought out a comedy at Drury-lane, called Assignation, which was deservedly damned on the first night.

LEE, HARRIET—Sister of the preceding lady, wrote a comedy entitled New Peerage; or, Our Eyes may Deceive us, 1787.

LEE, Mr.—Manager of the Salisbury theatre, belonged to Covent-garden in 1795, produced one farce, Throw Physic to the Dogs, 1798.

LEIGH, JOHN—Was a native of Ireland, and made his first theatrical essay on the stage in Dublin. From thence he came to London, where, from his having the advantage of a good figure, he was engaged by Mr. Rich, in a company with which he opened the theatre in Lincoln's-inn Fields, in 1714; but though he continued on the stage for twelve years after, he made no considerable advance towards theatrical excellence. He died in 1726, aged 37. There was another Leigh, an actor of superior abilities, who was a cotemporary with Underhill, Betterton, &c.

LENOX, Mrs. CHARLOTTE—Maiden name Ramsay; was born at New York, and was the daughter of a North American gentleman. Her husband belonged to a public office.

She has written several admired novels, and has contributed more to the advantage of the

circulating libraries than the stage. Her dramatic works are: Philander, a dramatic pastoral, 1757; and a comedy, called The Sisters, acted only one night at Covent-garden, 1769; Old City Manners, altered from Chapman's play of Eastward Hoe, 1775.

LEWIS, MATTHEW GREGORY—Was born about the year 1773, and is son of the Deputy Secretary at War, and Member of Parliament for the borough of Hindon. In 1797 he produced his musical drama of The Castle Spectre, at Drury-lane: this piece met with extraordinary success. During the rehearsals, the second appearance of the Spectre was objected to, but the author insisted that the piece should conclude as he had written it; and though it was allowed by the audience, impartial criticism must acknowledge that it is a shameful violation of dramatic order, and is justly omitted at several provincial theatres. This play, Mr. Lewis has published with notes by himself. In 1799 he produced a farce, acted for a benefit, called The Twins; or, Is it He or his Brother? also a comedy for a benefit, called The East Indian, which was repeated for the house; but the author was displeased that the proprietors should afterwards lay aside a piece which brought but little money, for the play of Pizarro, which always brought crowded houses. In 1801 he produced a musical romance, called Adelmorn the Outlaw, which was not well received; and he was obliged afterwards to curtail most of the *marvellous*, in which this writer seems too much to delight. In 1802 he brought out a tragedy at Covent-garden, called Alfonso King of Castle, with little success; also The Captive, a mono-drama, in rhyme, performed only by Mrs.

Litchfield. He has translated some plays from the German, and written several admired poems, romances, &c. His last dramatic performance was a melo-drama, called Rugantino.

Lewis, David—This gentleman was favoured with the esteem and friendship of Mr. Pope, to whom he dedicated his only dramatic piece, entitled Philip of Macedon, tragedy, 1727.

Lewis, Edward, M. A.—Of this gentleman we know no more than that he is author of The Italian Husband; or, The Violated Bed avenged, a moral drama, 1754.

Lillo, George—Was the son of a Dutch jeweller, who married an Englishwoman. He was born near Moorfields, in the year 1693, and brought up to his father's business, in which he afterwards became his partner for several years. He was a dissenter, but not of that sour cast which distinguishes some of the sectaries; and so far from being poor, as Mr. Hammond asserted he was, in his prologue to Elmerick, he died in very easy circumstances, and rather in affluence than want: for he bequeathed several legacies, and left the bulk of his fortune to Mr. John Underwood, his nephew, in which was included an estate of 60*l.* per annum. This story of Lillo's distressed fortune, which has been believed by some, may, perhaps, owe its origin to the following particularity in our author's conduct. Towards the latter part of his life, Mr. Lillo, whether from judgment or humour, determined to put the sincerity of his friends, who professed a very high regard for him, to a trial. In order to carry on this design,

he put in practice an odd kind of stratagem: he asked one of his intimate acquaintance to lend him a considerable sum of money, and for this he declared that he would give no bond, nor any other kind of security, except his note; the person to whom he applied, not liking the terms, civilly refused him. Soon after, Lillo met his nephew, Mr. Underwood, with whom he had been at variance some time; he put the same question to him, desiring him to lend him money upon the same terms. His nephew, either from a sagacious apprehension of his uncle's real intention, or from generosity of spirit, instantly offered to comply with his request. Lillo was so well pleased with this ready compliance of Mr. Underwood, that he immediately declared he was fully satisfied with the love and regard that his nephew bore him; he was convinced that his friendship was entirely disinterested, and assured him that he should reap the benefit that such generous behaviour deserved. In consequence of this promise, he bequeathed him the bulk of his fortune.

He died September 3, 1739, and left the following dramatic works: Sylvia; or, The Country Burial, acted 1730; George Barnwell, 1731; The Christian Hero, 1735; Fatal Curiosity, 1736; Marina, 1731; and Elmerick, 1739.

Lloyd, Robert—This gentleman was the son of the Rev. D. Lloyd, second master of Westminster School, by whom he was early initiated in the classics. His fertile genius soon became pregnant with the stores of Greek and Roman literature. Thus qualified, he repaired, at a proper age, from Westminster to Oxford, where he pursued his studies with great success.

He afterwards assisted his father as an usher. He appears, nevertheless, to have been highly dissatisfied with this situation, the duties of which he was particularly well qualified to discharge; and it is more than probable, that this impatience of restraint was heightened by his intimacy with those eccentric geniuses, Messrs. Churchill and Thornton, whose congenial talents and dispositions might serve to encourage each other in the pursuit of such youthful amusements, as insensibly betrayed them into a freedom of life and conversation which the prudent part of the world perhaps too severely condemned.

The first performance which established Mr. Lloyd's reputation as a poet, and, of course, rendered him respectable in the literary world, was The Actor, addressed to his then intimate and liberal friend, Mr. Thornton. It is supposed that the reputation which he acquired by this poem first stimulated his friend Churchill to enter the lists of poetical fame, and write his celebrated Rosciad. The popularity of this piece gave our author, at first, some little disgust; but on the farther exertion of Mr. Churchill's abilities, the superiority in force of numbers and power of imagery appearing so greatly on the side of his friend, Mr. Lloyd, with the modesty becoming real genius, and the complacency of a disposition untainted by envy, joined the rest of his admirers in the unlimited applause bestowed on that eminent poet.

Having resigned the ushership of Westminster School, Lloyd became an author by profession; and, notwithstanding his decided merit, experienced most of the vicissitudes of fortune to which gentlemen of that precarious profession are liable. It is so natural a transition for a man

of wit to become a man of the town, and for the expences necessary to support the latter character to exceed the income of the former, that it is no wonder Lloyd was induced to engage in publications which promised to produce profit rather than praise. Among these was the St. James's Magazine. This work not meeting with that success which might have been reasonably expected, he found himself unable to discharge some obligations of a pecuniary nature, which he had improvidently laid himself under on the flattering prospect of such success: he was, of course, confined within the walls of the Fleet. While this unhappy but excellent poet was under such restrictions, the Fleet became the seat of the Muses, and all the men of wit and genius of the age repaired to this gloomy temple; but almost all the friends and companions of his youth turned their backs on him, especially those on whom he had lavished many encomiums in his own writings, and whom he had occasionally assisted in the composition or correction of theirs—a striking proof of the instability of school-boy friendships and college connexions.

The news of Mr. Churchill's death having been announced somewhat abruptly to Mr. Lloyd, while he was sitting at dinner, he was seized with a sudden sickness; and saying, "I shall follow poor Charles," took to his bed, from which he never rose again. In his sickness he was attended by a favourite sister of his deceased friend, Miss Patty Churchill, of whom it is said, that she possessed a considerable portion of the sense, spirit, and genius, of her brother. This young lady is reported to have been betrothed to Mr. Lloyd; and so severe was the effect which the melancholy catastrophe of her lover and brother

had on her mind, that it preyed upon her spirits, and did not permit her long to survive them.

Lloyd is described to have been of a tacit disposition, reserved and attentive, and that he often sat the auditor of conversation rather than the promoter. Having been once invited to dinner by a nobleman who was a great admirer of his wit and genius, Lloyd accepted the invitation; but, to the great disappointment of the noble peer, uttered not a syllable during the whole of the entertainment. Notwithstanding, he delighted in jovial companions, and was much attached to the pleasures of the table, particularly to those of the bottle. He left behind him the following works: The Tears and Triumphs of Parnassus, ode, recited at Drury-lane, 1760; Arcadia; or, The Shepherd's Wedding, dramatic pastoral, acted at Drury-lane, 1761; and The Capricious Lovers, comic opera, ditto, 1764.

Love, James.—An actor, whose real name was Dance: he was one of the sons of Mr. Dance, the City Surveyor. He received his education at Westminster School, whence he removed to Cambridge, which, it is believed, he left without taking any degree. About that time a severe poetical satire against Sir Robert Walpole, then Minister, appeared, under the title of "Are these Things so?" which, though written by Mr. Miller, was ascribed to Mr. Pope. To this young Dance immediately wrote a reply, called "Yes, they Are, What then?" which proved so satisfactory to the person whose defence was therein undertaken, that he made him a handsome present, and gave him expectations of preferment.

Possessing all the vanity of a young author, and all the credulity of a young man, he considered his fortune as established, and neglecting every other pursuit, became an attendant at the Minister's levees, where he contracted habits of indolence and expence, without obtaining any advantage.

The stage now presented itself as an asylum from the difficulties he had involved himself in, and therefore assuming the above name, he made his first essay in strolling companies. He afterwards performed both at Dublin and Edinburgh, and at the latter place resided some years as a manager. At length, in 1762, he received an invitation to Drury-lane theatre, where he continued during the remainder of his life.

In 1765, with the assistance of his brother, he erected a new theatre at Richmond, and obtained a license for performing in it; but its success by no means answered his expectations. He died in the beginning of 1774. He never attained any degree of excellence, either as actor or author: his performance of Falstaff was by much the best. His productions are: Pamela, comedy, acted at Goodman's-fields, 1742; The Village Wedding, pastoral entertainment, acted at Richmond, 1767; and The Lady's Frolic, comic opera, acted at Drury-lane, 1770. For Richmond theatre he altered Shakspeare's Timon of Athens, 1768; and Massinger's City Madam, 1771.

Lucus, Henry—Was a student of the Middle Temple, and son to the celebrated Irish patriot, Dr. Lucus. He is author of one tragedy, printed in a volume of miscellanies, called The Earl of Somerset, 1780.

LYON, WILLIAM—This comedian was possessed of an uncommonly retentive memory, which the following anecdote must prove: one evening, while over his bottle, in company with some of his brethren of the theatre, he wagered a crown bowl of punch, that on the following morning, at rehearsal, he would repeat a Daily Advertiser from beginning to end. The players, who considered this boast as words of course, paid it no great regard; but as Lyon was positive, one of them laid the wager. Next morning, at the rehearsal, he put him in mind of it, imagining that, as he was drunk the night before, he certainly must have forgot the wager, and rallied him on his ridiculous bragging about his memory. Lyon pulled out the paper, desired him to look at it, and to judge himself whether he did or did not win his wager. Notwithstanding the want of connexion between the paragraphs, the variety of advertisements, and the general chaos which confuses a newspaper, he repeated it from beginning to end without the least hesitation or mistake: an instance of strong memory, the parallel of which, if the fact be literally true, cannot be produced in any age or nation.

Lyon died at Edinburgh about 1748. He altered a farce from Vanbrugh's comedy of The Mistake, which he called The Wrangling Lovers; or, Like Master Like Man, a farce, which has since been altered by others.

MACDONALD, Mr.—Wrote several ingenious pieces, &c. for the newspapers, and generally used the signature of *Matthew Bramble*. He died in great distress at Kentish Town, and left

the tragedy of Vimonda, acted at the Hay-market in 1787.

MACKENZIE, J. H.—This gentleman is a native of Scotland, and has been more successful as a novel-writer than as a dramatist. The following are a list of his works: The Prince of Tunis, tragedy, acted at Edinburgh, 1777; The Shipwreck, tragedy, acted at Covent-garden, 1784; and The Force of Fashion, comedy, ditto, 1789.

MACKLIN, CHARLES—Was born in the northern province of Ireland, about the beginning of the eighteenth century (others say in 1690), and descended from a respectable family of the name of M'Laughlin, which, in his own words, he *Englishfied* on becoming an actor. He was placed by his mother, then a widow, under the care of a Mr. Nicholson, a gentleman of Scotland, who at that time kept a respectable school in Dublin.

In 1726 he came to England, and having a passion for the stage, joined several strolling companies, and was afterwards engaged at Lincoln's-inn Fields, where he first discovered his merit in a trifling character in Fielding's Coffee-house Politician. For several seasons he performed comic characters; and in 1735 was unfortunate enough to kill Mr. Hallam, an actor in the same theatre with himself, and who was grandfather to the present Mrs. Mattocks. The dispute originated about a wig which Hallam had on, and which the other claimed as his property, and in the warmth of altercation he raised his cane, and gave him a fatal stroke in

the eye. He was brought to trial in consequence, but no malicious intent appearing in evidence, he was acquitted.

On the 14th February, 1741, Macklin established his fame as an actor, in the character of Shylock, in the Merchant of Venice, for his own benefit, and restored to the stage a play which had been forty years supplanted, by Lord Lansdowne's Jew of Venice, which was a miserable alteration of the above. Macklin's performance of this character so forcibly struck a gentleman in the pit, that he exclaimed "This is the Jew which Shakspeare drew." Macklin himself said, that this was Mr. Pope, and that he meant his panegyric on Macklin as a satire against Lord Lansdowne; but the state of Pope's health at the time, sufficiently corrects the error of the veteran's recollection.

The principal characters of the Merchant of Venice, were thus cast:—Antonio, Mr. Quin; Bassanio, Mr. Milward; Gratiano, Mr. Mills; Launcelot, Mr. Chapman; Gobbo, Mr. Johnstone; Portia, Mrs. Clive; Nerissa, Mrs. Pritchard; and Jessica, Mrs. Woodman.

The manager and performers having now disagreed, Macklin and several of the most eminent of the company revolted, among whom was Mr. Garrick; and a formal agreement was signed, by which they obliged themselves not to accede to any terms which might be proposed to them by the patentee, without the consent of all the subscribers. The contest between the managers and the seceders soon became very unequal. The latter found all applications for a new patent ineffectual. There was now no remedy left, but to agree with the manager upon the best terms that could be obtained. Some of

the principal actors, and such as were absolutely necessary to the conducting of the theatrical machine, were admitted to favour upon equal terms, and were allowed the same annual stipends which they enjoyed before the secession; others of less consequence were abridged of half their income. The manager ascribed this revolt of the players principally to Mr. Macklin; and him he determined to punish for his ingratitude. To the rest he was reconciled, but eternal banishment from his theatre was the doom which he pronounced on the man who had been once his friend and adviser.

Macklin had no inclination to become the 'scape-goat in this business, and he urged Mr. Garrick to perfect the articles of their agreement, by which it was covenanted, that neither of the contracting parties should accommodate matters with the patentee, without the consent of the other. Mr. Garrick could not but acknowledge the justice of Macklin's plea: he declared that he was ready to do all in his power to fulfil his agreement; but as the manager continued obstinate in his resolution to exclude Mr. Macklin, it could not reasonably be expected that he should, by any obstinate perseverance in a desperate contest, greatly injure his own fortune, and absolutely be the means of starving eight or ten people, whose fate depended on his accommodating the dispute with Fleetwood. He offered Mr. Macklin a sum to be paid weekly out of his income, for a certain time, till the manager could be brought into better temper, or he should have it in his power to provide for himself suitably to his rank in the theatre. He obtained a promise from Mr. Rich to give Mrs. Macklin a weekly salary of 3*l*. These proposals

were strenuously rejected by Macklin, who persisted in his claim of Mr. Garrick's absolutely fulfilling the tenor of their compact. Mr. Garrick, notwithstanding the perseverance of Macklin, accepted Fleetwood's proposals, and entered into covenant with him, for that season, at a very considerable income. His reception, however, in the part of Bayes (Rehearsal) was very disagreeable. When the curtain drew up, the play-house shewed more like a bear-garden than a theatre royal. The sea in a storm was not more terrible and boisterous than the noises which issued from the boxes, pit, and galleries. Garrick, as soon as he entered, bowed very low several times, and entreated to be heard. Pease were thrown upon the stage, and he was saluted with loud hisses, and continual cries of—Off! off!

This theatrical tempest lasted two nights. At last, the ardour of Macklin's party began to relax, and Garrick recovered the public favour. James Lacey, however, who succeeded Fleetwood in the management, brought about a revolution in the theatre, in 1747-8. He forgot all former disputes, and engaged Macklin and his wife at a very considerable salary.

At this time he produced his first play of Henry the Seventh; or, The Popish Impostor; afterwards A Will or no Will; or, a New Case for the Lawyers, farce, 1746; The Suspicious Husband Criticised; or, The Plague of Envy, ditto, 1747; and The Fortune Hunters; or, The Widow Bewitched, ditto, 1748.

In the spring of 1748, Sheridan, the then manager of the Dublin theatre, offered him and his wife 800*l.* per year, for two years, which he accepted, and they soon after landed in Dublin

to perform their engagements. But Macklin's disposition to jealousy and dissatisfaction still prevailed; for scarcely had he been a month in Dublin, when he began to find out that the manager chose to perform tragedies as well as comedies at his theatre; that his name stood in larger characters in the play-bills; and a variety of such like *grievous* matters; not considering that his and his wife's salary were fixed at all events for two years, and that any reasonable arrangement which the manager might adopt for his own emolument, would the more enable him to perform the contract; but all prudential considerations were lost upon a man of Macklin's temper, he therefore gave a loose to his passions, which at last became so intolerable that, according to the language of Trinculo, "Though Sheridan was king, Macklin would be viceroy over him;" which the former not agreeing to, determined to shut the doors of his theatre against both him and his wife. This, however, so far from bringing him to reason, provoked him the more. He several times presented himself at the stage door—no admittance. He then sent the manager an attorney's letter—no answer. He then commenced a chancery suit; and, after waiting the whole winter unemployed, he returned to England several hundred pounds minus, and a snug law suit upon his shoulders into the bargain. On his arrival, he commenced manager at Chester for that season; and in the winter was engaged at Covent-garden theatre, where he performed Mercutio during the celebrated contest of Romeo and Juliet between the two houses.

How Macklin could have been *endured* in a character so totally unfitted to his powers of mind

and body, is a question not easily resolved at this day, particularly as Woodward played this very character at the other house, and played it in a style of excellence never perhaps before or since equalled; yet what is still more strange, Macklin always spoke of Mercutio as one of his favourite parts, and enlarged upon it in full confidence of his power. He produced at this theatre a dramatic satire, called Covent Garden Theatre; or, Pasquin turned Drawcanser, 1752; and towards the close of the year 1753, having obtained from Mr. Garrick the use of his theatre for that night, took a formal leave of the stage, in a prologue written on the occasion, in which he introduced his daughter as an actress, to the protection of the public.

What induced him to quit the stage in the full vigour of fame and constitution (as he was then, according to his own calculation, but fifty-four), was one of those schemes in which he long previously indulged himself, of suddenly making his fortune by the establishment of a tavern and coffee-house, in the Piazza, Covent-garden; to which he afterwards added a school of oratory, upon a plan hitherto unknown in England, founded upon the Greek, Roman, French, and Italian societies, under the title of The British Inquisition.

The first part of the plan was opened on the 11th of March, 1754, by a public ordinary, (which was to be continued every day at four o'clock, price three shillings), where every person was permitted to drink port or claret, or whatever liquor he should choose—a bill of fare, we must confess very encouraging, even in those times, and which, from its cheapness and novelty, drew a considerable resort of company for some time. Dinner being announced by public

advertisement to be ready at four o'clock, just as the clock had struck that hour, a large tavern bell, which he had affixed at the top of the house, gave notice of its approach. This bell continued ringing for about five minutes: the dinner was then ordered to be dished; and in ten minutes it was set upon the table; after which the outer room door was ordered to be shut, and no other guest admitted.

Macklin himself always brought in the first dish, dressed in a full suit of clothes, &c. with a napkin slung across his left arm. When he placed the dish on the table, he made a low bow, and retired a few paces back towards the side-board, which was laid out in a very superb style, and with every possible convenience that could be thought of. Two of his principal waiters stood beside him; and one, two, or three more, as occasion required them. He had trained up all his servants several months before for this attendance; and one principal rule (which he had laid down as a *sine qua non*) was, that not one single word was to be spoken by them whilst in the room, except when asked a question by one of the guests. The ordinary therefore was carried on by *signs*, previously agreed upon; and Macklin, as principal waiter, had only to observe when any thing was wanted or called for, when he communicated a *sign*, which the waiters immediately understood, and complied with. Thus was dinner served up and attended to, on the side of the house, all in dumb shew.

When the dinner was over, and the bottles and glasses all laid upon the table, Macklin, quitting his former situation, walked gravely up to the front of the table, and hoped "that all things were found agreeable;" after which he passed the bell-rope round the back of the chair of the per-

son who happened to sit at the head of the table, and, making a low bow at the door, retired.

Though all this had the show of a formality seemingly touching too much on the freedom of a social meeting, it appeared to have a general good effect: the company not only saw it as a thing to which they had not been accustomed, but it gave them by degrees, from the example of taciturnity, a certain mixture of temper and moderation in their discourse; and it was observed, that there were fewer wrangles and disputes at this ordinary, during the time Macklin kept it, than could well be expected in places which admitted of so mixed an assembly of people. The company generally consisted of wits, authors, players, Templars, and lounging men of the town.

Of the other part of this plan, which he called "The British Inquisition," it is impossible to think, without ascribing to the author a degree of vanity almost bordering on madness. By this plan, he not only incited a discussion on almost the whole circle of arts and sciences, which he was in a great measure to direct, but took upon himself solely to give lectures on the comedy of the ancients--the use of their masks, flutes, mimes, pantomimes, &c. He next engaged to draw a comparison between the stages of Greece and Rome. To conclude with lectures upon each of Shakspeare's plays, commenting on the different stories from which his plots were taken, the uses which he made of them, with strictures on his fables, morals, passions, manners, &c.

In respect to his knowledge of ancient comedy, and his attempt to draw a comparison between the Greek and Roman stage, he must have obtained it (if he made any literary inquiry at all) from Dryden's Prefaces, and other detached Eng-

lish writers on the subject, as he was totally unacquainted with either the Greek or Latin languages, and did not understand French well enough to avail himself of their criticisms. As to the original of Shakspeare's stories, and the uses he made of them, he was in a still worse predicament, as this required a course of reading in the cotemporary writers of Shakspeare's age, too multifarious either for the grasp of his mind, or for the time which, from other avocations, he could bestow on it; so that to every body, but *himself*, Macklin stood in a very ridiculous point of view, under the responsibility of large promises, with very little capital to discharge them.

Of his illustration of Shakspeare's plays, we believe there are no records, as he was not quite fool enough to print them, nor has even ridicule consigned them to memory: but, as a proof of what he was capable of doing as a critic in this line, we subjoin the following proposal he made to Garrick, as a kind of grateful compensation to him, for giving him the use of his theatre for one night, and for writing a farewell epilogue for him on the same occasion.

In his conversation with the manager about the great run of Romeo and Juliet, he told him, that as the town had not properly-settled which was the better Romeo, Barry or he, he meant ultimately to decide that question. Garrick, who was alive to fame, instantly cocked up his ear, and exclaimed, "Ah! my dear Mac, how will you bring this about?" "I'll tell you, Sir, I mean to shew your different merits in the garden-scene. Barry comes into it, Sir, as great as a Lord, swaggering about his love, and talking so loud, that by G--, Sir, if we don't suppose the servants of the Capulet family almost dead with

sleep, they must have come out, and tossed the fellow in a blanket. Well, Sir, after having fixed my auditors' attention to this part, then I shall ask, But does Garrick act thus? Why, Sir, sensible that the family are at enmity with him and his house, he comes creeping in upon his toes, whispering his love, and looking about him *just like a thief in the night.*"

At this Garrick could hold out no longer—he thanked him for his good intentions, but begged he would drop his design, as, after all, he thought it a question better left to the opinion of an audience, than to be the subject of a lecture. With these qualifications as a critic, much success could not be augured from the lectures. The event turned out so; as, in a little time, the few who resorted to his rooms gave up all ideas of improvement, and the whole assumed an air of burlesque, which was still heightened by the gravity of Macklin, who, trusting to the efficiency of his own powers, appeared every night full dressed, dictating to the town in all the airs of superior intelligence. Foote stood at the head of the wits and laughers on this occasion. To a man of his humour, Macklin was as the dace to the pike, a sure prey. He accordingly made him his daily food for laughter and ridicule, by constantly attending his lectures, and by his questions, remarks, and repartees, kept the audience in a continual roar. Macklin sometimes made battle—but it was Priam to Pyrrhus:—he now and then came out with a strong remark or bitter sarcasm; but in wit and humour Foote was greatly his superior. Foote likewise had the talent of keeping his temper, which added to his superiority. One night, as Macklin was preparing to begin his lecture, and hearing a buzz in

the room, he spied Foote in a corner, talking and laughing most immoderately. This he thought a safe time to rebuke him, as he had not begun his lecture, and consequently could not be subject to any criticism: he therefore cried out with some authority, "Well, Sir, you seem to be very merry; but do you know what I am going to say now?" "No, Sir," says Foote, "Pray do *you?*" The ready and unembarrassed manner of this reply drew such a burst of laughter, as silenced the lecturer for some minutes; nor could he then get on till called upon by the general voice of the company.

Another time Macklin undertook to shew the causes of duelling in Ireland, and why it was much more the practice of that nation than any other. In order to do this in his own way, he began with the earliest part of the Irish history, as it respected the customs, the education, and the animal spirits of the inhabitants; and, after getting as far as the reign of Queen Elizabeth, he was again proceeding, when Foote spoke to order.—"Well, Sir, what have you to say on this subject?"—"Only to crave a little attention, Sir," says Foote, with much seeming modesty, "when I think I can settle this point in a few words."—"Well, Sir, go on."—"Why then, Sir," says Foote, "to begin—What o'clock is it?"—"o'Clock!" says Macklin, "what has the clock to do with a dissertation on duelling?"—"Pray, Sir," says Foote, "be pleased to answer my question." Macklin on this pulled out his watch, and reported the hour to be half past ten. "Very well," says Foote, "about this time of the night, every gentleman in Ireland, who can possibly afford it, is in his third bottle of claret, consequently in a fair way of getting drunk; from drunkenness

proceeds quarrelling, and from quarrelling duelling, and so there's an end of the chapter."—The company seemed fully satisfied with this abridgment, and Macklin shut up his lecture for that evening in great dudgeon.

Another night, being at supper with Foote and some others at the Bedford, one of the company was praising Macklin on the great regularity of his ordinary, and in particular his manner of directing his waiters by *signals*. "Aye, Sir," says Macklin, "I knew it would do. And where do you think I picked up this hint? Well, Sir, I'll tell you: I picked it up from no less a man than James Duke of York, who, you know, Sir, first invented signals for the fleet."—"Very apropos indeed," says Foote, "and good poetical justice, as *from the Fleet* they were taken, and so *to the Fleet* both master and signals are likely to return."—All this, though galling to Macklin, was fun for the public; and if it had ended here, would perhaps have served Macklin in a pecuniary way, as much as it hurt his feelings in another; but Foote did not know when he had enough of a good thing: he introduced him into his theatre at the Hay-market, where neither cut so good a figure as they did in the British Inquisition; and Macklin, in return, retorted in all kind of abuse and calumny. The public at last grew tired of the controversy, from being taken out of its proper place; and the British Inquisition soon after this began to feel a gradual decay in all its departments. Most people, except the projector, saw the seeds of a speedy dissolution in the first principles of this scheme. In the first place, it was upon a large and expensive scale, and quite novel in this country; it therefore not only required a greater capital than Macklin was

master of, but much greater talents, as he had neither learning, reading, figure, or elocution, for the oratorical part; nor assiduity, knowledge, or temper, for keeping a coffee-house and tavern.

Whilst he amused himself with drilling his waiters, or fitting himself for the rostrum, by poring over the Athenian Oracle, or Parliamentary Debates, his waiters, in return, were robbing him in all directions; his cook generally went to market for him, and his principal waiter was his principal butler: in short, Macklin had left himself little more to do in the essential parts of this business than paying the bills; and these soon poured in upon him so fast, that he could not even acquit himself of this employment. Accordingly, the next winter ultimately decided the question, as we find him a bankrupt on the 25th of January, 1755, under the title of vintner, coffee-man, and chapman. On his examination before the Commissioners of Bankruptcy, every thing turned out favourably, except as to what was no part of his character—prudence. It appeared he lost his money, partly by sums incurred in building and fitting up the rooms, and partly by the trade not being adequate to such a scale of expenditure. One circumstance, however, should not be omitted here, which redounded to his credit as a father, which was, that it appeared, by sufficient documents, he laid out no less than 1200*l.* on the education of his daughter: an education not ill bestowed as it respected exterior accomplishments, &c.; but which made so little impression on her gratitude, that at her death (which happened when her father was above eighty years of age, and when it was well known he was far from being independent), she bequeathed the best part of her

fortune to strangers; giving him, at the same time, such an eventual title to the other part, as was worse than absolute neglect:—it was a legacy in mockery, as if she only thought of her father to tantalize him with fruitless expectations.

Though Miss Macklin was not handsome, she was genteel in her person, and being highly accomplished, was fashionable in her manners and deportment. She was, beside, a very rising actress, and gave specimens of her singing and dancing in occasional entertainments, which made her a great favourite with the town. Some days previous to her benefit, whilst Macklin was sitting at breakfast, a loud knocking at his door announced the name of a Baronet, at that time as well known on the turf, as he has since been in the character of a noble Lord and great legal practitioner. After the ceremonies of introduction were over, Macklin hoped "he would do him the honour of breakfasting with him;" which the other very frankly accepted, and the conversation became general. The stage, of course, formed one of the topics; when the Baronet took this opportunity to praise Miss Macklin in the highest strain of panegyric. This Macklin thought a good omen for his daughter's benefit-night, and bowed most graciously to all his encomiums. At first, after a short pause (arising, as Macklin thought, from his embarrassment about the manner of asking for tickets), the Baronet began the following curious conversation: "After what I have said of your daughter, Mr. Macklin, you may suppose I am not insensible of her merits. I mean to be her friend —not in the article of taking tickets for her benefit, and such trifling acts of friendship, which

mean nothing more than the vanity of patronage —I mean to be her friend for life."—"What do you allude to, Sir?" says Macklin, roused at this last expression.—"Why," said the other, "I mean, as I say, to make her my friend for life; and as you are a man of the world, and 'tis fit you should be considered in this business, I now make you an offer of 400*l.* per year for your daughter, and 200*l.* per year for yourself, to be secured on any of my estates during both your natural lives."

"I was at that time," said Macklin, "spreading some butter on my roll, and happened to have in my hand a large case-knife, which grasping, and looking steadily at the Baronet, I desired him instantly to quit my apartment; telling him at the same time, that I was as much surprized at his folly as his profligacy, in thus attempting the honour of a child through the medium of her parent. He affected not to mind me, and was proceeding with some coarseness, when instantly I sprang from my seat, and holding the knife near his throat, in a menacing manner, bade him make the best of his way down stairs, or I would instantly drive that instrument into his heart, as the due reward of such base and infamous proposals. Sir (continued the veteran), I had no occasion to repeat my menaces a second time: by G—d, the fellow made but one jump from his chair to the door, and scampered down stairs as if the devil was in him. He ran across the garden in the same manner, thinking I was still at his heels; and so, Sir, I never spoke to the rascal afterwards."

He now joined Barry in founding a new theatre in Dublin; and in the spring of 1757,

Macklin went to Ireland along with Barry and Woodward, who was admitted as partner, and was present at laying the foundation-stone of Crow-street theatre. About September of the same year, Barry having obtained a sufficient number of subscribers to his new theatre, and arranged every other matter relative to his great design, returned to London, leaving Macklin as his *locum tenens*, who, to do him justice, was so very vigilant and industrious in all the departments of his trust, that upon Barry's return to Dublin, towards the close of the summer 1758, the theatre was nearly ready for performance.

Mrs. Macklin died about this time, before her husband could receive any benefit from her engagement; and he seemed much affected at the loss, as her judgment and good sense often kept him within the pale of propriety. This was his first wife: she was the widow of a respectable hosier in Dublin, of the name of Grace, where the marriage took place about 1731-2. She made her *debut* at Chester, in the Nurse in Romeo and Juliet. She was esteemed an excellent actress in the walk of her profession, a very considerable reader, and possessed the accomplishments of singing and dancing to that degree as would have enabled her to have got her bread in those pursuits, had not her acting been considered as the most profitable employment. She had been some months before her death in a declining state, but her dissolution is said to have been hastened by her husband's losses and bankruptcy.

Crow-street theatre opened on the 23d of October, 1758. Macklin joined this corps as soon as decency for the loss of his wife would

admit; but such was the versatility of his temper, that he not only quitted his engagement with Barry and Woodward, and returned to London in the middle of December 1759, but made an engagement to perform at Smock-alley (the opposite house) towards the close of the season; which, however, he did not fulfil. Macklin now had greater projects than joining the Irish theatres: at this time he got an engagement at Drury-lane, at a very considerable salary; and besides, had it in meditation to bring out his farce of Love a-la-mode, which, though it met with some opposition in the beginning, afterwards received such applause, both in London and Dublin, as made amends for all his former dramatic miscarriages, and crowned him with no inconsiderable share of reputation. This farce, first acted at Drury-lane 1760, he afterwards brought out at Covent-garden. He also wrote The Married Libertine, comedy, 1761; The Irish Fine Lady, farce, 1767; and The True-born Scotchman, comedy, which was afterwards acted under the title of The Man of the World, 1781.

In 1774 he attempted the character of Macbeth, which met with a most violent opposition. The ground of complaint against this actor was changed after his second appearance in the character, and from a critique upon his acting, his antagonists attacked him with regard to his *conduct*: this arose from a speech which he then made, wherein he asserted, that Mr. Sparks and Mr. Reddish had hissed him in the gallery on the first night of his appearance. These gentlemen made affidavits to the contrary; and during the whole week, the papers were filled with squibs on both sides. On his third appearance

in Macbeth, previous to the play he came on in his own character, with a manuscript in his hand, and, after much contest, was allowed to read a part of it, which contained the proofs of his former assertion. He then went through the character with some applause. This second address to the public produced a letter from Mr. Reddish to Mr. Macklin, to which the latter published an answer. An account having appeared in one of the papers of a tumult that occurred upon his fourth appearance in the character, it was said, "Mr. Smith's friends openly avowed the cause"—that gentleman applied to the printer, and finding Mr. Macklin to be the author of that declaration, addressed a letter to him the next day in the same paper, positively denying the charge.

These altercations created a very strong party against Mr. Macklin when he was to have played Shylock. They had stationed themselves in proper places of the pit and balcony boxes, for the better application to the managers. When the curtain drew up, the cry was general for Mr. Colman to make his appearance. Bensley having been sent to learn the sense of the house, was not suffered to speak. Macklin then advanced in the dress of Shylock, and humbly supplicated to be heard; but a general uproar took place, and he was forced to retire. He next appeared in his own clothes, but the attempt was fruitless. Messrs. Miles and Sparks seemed to be the leaders of the opposition, and the latter stood up upon his seat with a written paper, anxious to communicate its contents to the house, but he was not suffered to read it. During this time, successive embassies were dispatched from the manager, in the persons of Messrs. Bensley,

Woodward, Reinhold, and Clark; but all to no purpose: nothing would satisfy them but the appearance of Mr. Colman. Macklin was on and off the stage every two minutes, but could not get leave to speak. He soon learnt, by the delivery of a written paper, that it was the sense of the company he should never play there again. This he received with an affectation of contempt, at which the house was exceedingly incensed, and declared, that unless Mr. Colman would come forth, they would tear up the benches.

Soon afterwards Mr. Bensley brought in a board, on which was written in chalk, in large characters, "At the command of the public, Mr. Macklin is discharged:" a roar of applause ensued. An attempt was then made to perform She Stoops to Conquer; but the cry was still for Mr. Colman to confirm the written declaration in person. To pacify them, Mr. Fisher made his appearance, but was hooted off. Matters now became very serious. The ladies were desired to withdraw, and the gentlemen in the pit and the boxes united. On their beginning to tear up the seats, Mr. Colman advanced. The house became quiet; and the manager began by observing that, as "this was his first appearance on any stage, he hoped for their indulgence." This seasonable piece of wit conciliating the general furor, he told them with an audible voice, that "it was the intent of the proprietors of that theatre to comply with the commands of the public, even to the minutest particulars," and asked them, "if it was their pleasure that Mr. Macklin should be discharged?" The whole, as with one voice, cried "Yes!" Mr. Colman replied, "he is discharged;" and begged to know "whether it was their pleasure that the

play of She Stoops to Conquer should be performed."—"No, no, no," was the universal cry. "Since this is the case," replied Mr. Colman, "the money must be returned, for it is not in our power to perform any other," and then retired. However, the house still seeming dissatisfied, a fresh attempt was made to perform it, but in vain; the clamour continued, and nothing remained but Mr. Lewis to give out the opera of Love in a Village, which put an end to the altercation about eight o'clock.

Macklin now went to law with his adversaries, Lee, James, Aldus, Miles, and Clark, and substantiated his losses. On the 11th May, 1775, the court proceeded to state the Judge's report, in order to pronounce judgment against the offenders; and after it was determined that they should make Macklin a reasonable compensation in damages, for two years' salary, at 100*l.* each; two benefits, at 200*l.* each; and the whole of his expences out of pocket; Macklin generously relinquished the whole of his damages upon the following terms: "To have his law expences reimbursed him; the gentlemen to take one hundred pounds' worth of tickets for his daughter's benefit, one hundred pounds' worth of tickets for his own benefit, and one hundred pounds' worth of tickets for the benefit of the theatre, on the first night of his being reinstated in his employment."

After this he occasionally performed, and paid a visit to Dublin during Mr. Daly's management. On the 27th of November, 1788, while representing the character of Sir Pertinax Macsycophant, in his own comedy of The Man of the World, he suddenly lost his recollection, and addressed the audience, informing them, that

that unless he found himself more capable, he should not again venture to solicit their attention. After this, however, he appeared again, and in the middle of the character of Shylock, for his own benefit, May 7, 1789, his memory failed twice in the same manner, and the part was finished by Mr. Ryder. Finding himself now wholly incapable of performing, he retired with regret from the stage, and about four years after, by the advice of his friends, his two pieces, The Man of the World, and Love a-la-mode, were, under the superintendance of Mr. Murphy, first printed and offered to the public by subscription; when the large contributions of several distinguished characters amounted to upwards of 1500*l.* pounds, which, under the direction of Dr. Brocklesby, John Palmer, Esq. and Mr. Longman, trustees, was laid out (agreeable to the proposals) in purchasing an annuity of 200*l.* for Mr. Macklin, and of 75*l.* for Mrs. Macklin (his second wife), in case she survived him. This great master of the stage (who latterly became very languid and defective in memory), died July 11, 1797, and his remains were interred at the north side of Covent-garden church. As an actor, the censure best bestowed on him by Churchill was just: but his very defects were in his favour in the representation of Shylock, and in his own plays of The Man of the World, and Love a-la-mode. He had an extraordinary harsh set of features, and an unprepossessing countenance, which occasioned Quin to say of him, "If God writes a legible hand, that fellow is a villain!"

Macnally, Leonard—Is related to many of the principal Roman Catholic families in Ireland, to the family of Nethsdale in Scotland, and

Howard in England. He owes more to nature than to art, and may strictly be said to be a self-educated man, having never been at a public school or seminary, and having received but very trifling assistance from private tuition.

He entered a student of the Middle Temple in 1774; was called to the Irish bar in 1776, where he argued several questions with reputation; but finding that the expence of living in the character of a barrister in Ireland exceeded his finances, he returned to London, and qualified himself for the English bar. At an early age he had the misfortune to receive a hurt in his right knee, which broke the bone, and lamed him for life; and when about eighteen, he was shot through the left hand, and suffered the amputation of his thumb. In Dublin he brought out an opera, called The Ruling Passion; and while in London, he produced Retaliation, farce, acted at Covent-garden, 1782; Prelude for do. 1783; The Coalition, ditto, 1783; Robin Hood; or, Sherwood Forest, comic opera, ditto, 1784; Fashionable Levities, comedy, ditto, 1785; April Fool; or, The Follies of a Night, farce, ditto, 1786; and Richard Cœur de Lion, opera, ditto, 1786. Having married, he returned to the Irish bar, where he now practises, and has since produced on the Dublin stage a musical entertainment, called The Cottage Festival, 1796.

MADDEN, Dr. SAMUEL—Is said to have been born in Ireland, and educated at Dublin, where he resided the greater part of his life. In the year 1729, however, he appears to have been in England, where he produced a tragedy. In 1732, he published Memoirs of the Twentieth Century, a book which for some reason now

unknown, was in a few days totally suppressed. In 1740, we find him in his native country, and in that year setting apart the sum of 100*l.* for the encouragement of arts, manufactures, and science; and the same sum he continued to bestow every year while he lived. The good effects of these well applied benefactions have been very sufficiently felt in the kingdom where they were given, and have even extended their influence to its sister country, having given rise to the society for the Encouragement of Arts and Sciences, in London.

Dr. Madden was possessed of some church preferment in Ireland, and died the 30th of December, 1765. The play which he wrote in his youth was called Themistocles, the Lover of his Country, 1729. He also wrote another tragedy, which he left as a legacy to Mr. Sheridan.

MAIDWELL, L.—It appears that this gentleman was a school-master, and lived in the reign of Charles the Second. He wrote a comedy called The Loving Enemies, 1680.

MALLET, DAVID—Was a descendant of the Macgregors, a clan that became, under the conduct of *Robin Roy*, so formidable, and so infamous for violence and robbery, that the name was annulled by a legal abolition; and it is said the father of this author called himself *Malloch*.

David Malloch was *janitor* of the High School at Edinburgh; a mean office, of which he did not afterwards delight to hear. When the Duke of Montrose applied to the College of Edinburgh for a tutor to educate his sons, Malloch was recommended, and with his pupils made the tour of Europe. His first production was the ballad

of William and Margaret; which was followed by the Excursion, a poem on Verbal Criticism, &c. Having cleared his tongue from his na ive pronunciation, so as to be no longer distinguished as a Scotsman, he seemed inclined to disincumber himself from all adherences to his original, and took upon him to change his name from *Scotch* Malloch to *English* Mallet.

In 1740, when the Prince of Wales had a separate court, he made Mallet his under-secretary; and when it was found that Pope had clandestinely printed an unauthorized number of the *Patriot King*, Bolingbroke employed Mallet in 1747, as the executioner of his vengeance. Mallet, it has been said, had not virtue or spirit enough to refuse the office; but he might think of the offence as his Patron did, who rewarded him not long after with the legacy of Lord Bolingbroke's works, which were published with a success very much below our editor's expectation.

In consequence of 1000*l.* left by the Dutchess of Marlborough, he undertook to write the Life of the Duke, her husband. From the late Duke he had likewise a pension to stimulate his industry. He talked much of the progress he had made in this work, but at his death he left not the smallest vestige of any historical labour behind him.

Mr. Mallet took part with his countryman, Lord Bute, to serve whom he wrote his tragedy of Elvira, and was rewarded with the office of Keeper of the Book of Entries for Ships in the Port of London, to which he was appointed in the year 1763. He enjoyed also a considerable pension which had been bestowed on him for his success in turning the public vengeance upon

Byng, by means of a letter of accusation under the character of a *Plain Man*. Towards the latter end of his life, he went with his wife to France; but after a while, finding his health declining, he returned alone to England, and died in April 1765.

He is author of the following dramatic pieces: Eurydice, tragedy, 1731; Mustapha, tragedy, 1739; Alfred, tragedy, altered 1751; Britannia, 1755; Elvira, tragedy, 1763.

Manley, De la Riviere—Was the daughter of Sir Roger Manley, who is said to be the author of the first volume of that famous work, The Turkish Spy. Mrs. Manley received an education suitable to her birth; and gave early indications of a genius much superior to what is usually found among her sex. In her infancy she lost her mother; a loss which was attended by many other misfortunes: for when she grew up, she was deluded into a false marriage by a near relation of the same name, to whom her father had bequeathed the care of her; the gentleman having a former wife then living, and pretended to marry her, only to gratify a criminal passion. He brought her to London, where he soon afterwards deserted her; and thus, in the very morning of her life, when all things should have been gay and promising, she wore away three years in solitude. When she appeared in the world again, she fell by mere accident under the patronage of the Dutchess of Cleveland, a mistress of Charles the Second. She was introduced by an acquaintance of her Grace's, to whom she was paying a visit; but the Dutchess being a woman of a very fickle temper, grew tired of Mrs. Manley in the course of six

months, and discharged her upon a pretence, whether groundless or not, is uncertain, that she intrigued with her son.

She was then offered protection by General Tidcombe, but declined his offer; and while in solitude, she wrote her first tragedy, which was acted in the year 1696. As this play succeeded, she received such unbounded incense from admirers, that her apartments were crowded with men of wit and gaiety. This proved in the end very fatal to her virtue, and she afterwards engaged in intrigues, and was taken into keeping. In her retired hours, she wrote her four volumes of the Memoirs of the New Atalantis, in which she was not only very free with her own sex, in her wanton description of love adventures, but also with the characters of many high and distinguished personages.

Her father had always been attached to the cause of Charles the First, and she herself had a confirmed aversion to the whig ministry; so that the representations of many characters in her *Atalantis* are nothing else but satires upon those who had brought about the Revolution. Upon this a warrant was granted from the Secretary of State's office to seize the printer and publisher of those volumes, Mrs. Manley had too much generosity to let innocent persons suffer on her account; and therefore voluntarily acknowledged herself the author of the work in question. In consequence of this confession, she was examined before the Secretary of State, and confined some time, but was afterwards discharged without trial. Not long after, a total change of the ministry ensued; she then came into great favour with their successors; and was employed in defending the tory measures pur-

sued in the four last years of the Queen. The pamphlets which she wrote at this period are numerous, and some of them such as would not disgrace the best pen then engaged in the defence of government.

After Dean Swift relinquished The Examiner, she continued it with great spirit for a considerable time, and frequently finished pieces begun by that celebrated writer. At this time, or soon after, she became connected with Alderman Barber, who was then the favourite tory printer, and with him she resided until the time of her death, July 11, 1724. Her dramatic works are as follow: The Royal Mischief, 1696; The Lost Lover; or, The Jealous Husband, 1696; Almyna; or, The Arabian Vow, 1707; Lucius, the First Christian King of Britain, 1717.

MALONE, EDMOND—Is a native of Ireland, and descended from a family of distinction and property, and brother to Lord Sunderland of Dublin, who received that title in 1785. The industry of this studious writer is evident from his elaborate edition of Shakspeare, 1790, and his Inquiry into Certain Papers, &c. attributed to Shakspeare. He likewise published some account of the Life and Writings of John Dryden, and has assisted the theatre with prologues.

MARSH, CHARLES—Was originally clerk to the chapel in Duke-street, Westminster, then became a bookseller in Round-court and Charing-cross, and afterwards acted as a justice of peace for the liberty of Westminster. He is author and alterer of the following three plays: Amasis, King of Egypt, tragedy, 1738; Cym-

beline, altered, 1755; The Winter's Tale, altered, 1756; Romeo and Juliet.

MARTYN, BENJAMIN—Was nephew to Mr. Edward Martyn, rhetoric professor of Gresham College. He was very active and instrumental in establishing the colony of Georgia (of which he has published an account) about the year 1733. Martyn was also Examiner of Out-ports in the custom-house, and died 1763. He wrote a tragedy called Timoleon, 1730.

MASON, WILLIAM—The father of this gentleman was a clergyman, and vicar of St. Trinity, Hull. Mr. Mason was admitted, after a preparatory education, of St. John's College, Cambridge, where he took the degree of B. A. and M. A. and in 1747 he obtained a fellowship in Pembroke Hall. In 1754 he entered into holy orders, and was patronised by the then Earl of Holderness, who obtained for him the appointment of Chaplain to the King, and presented him with the valuable rectory of Aston, in that country. This gentleman was an acknowledged scholar, and possessed a well-founded claim to a high degree of poetical reputation. His tragedies of Elfrida, Caractacus, and other effusions of his pen, particularly his Elegies on the death of his wife, and the demise of Lady Coventry, are justly ranked among the superior productions of the age.

His death was not occasioned either by old age or enervate disease: as he was stepping into his chariot his foot slipped, and his leg grazed against the step. This accident had taken place several days before he paid any attention to it;

and on the 3d of April, 1797, a mortification ensued, which closed his life. He wrote Elfrida, a dramatic poem, altered by Mr. Colman, and acted at Covent-garden, 1772; and again altered by the author, and acted in 1779; and Caractacus, ditto, 1776.

MAURICE, THOMAS—Was a member of University College, Oxford, and curate of Woodford in Essex. He translated Œdipus Tyrannus of Sophocles, 1779.

MEDBOURN, MATTHEW—An actor of considerable eminence, belonging to the Duke of York's theatre, in the reign of King Charles II., but being a Roman Catholic, and inflamed with a too forward and indiscreet zeal for the religion he had been brought up in, he became engaged in Titus Oates's plot, on which account he was committed to Newgate, in which place he died, although, as Langbaine observes, he merited a much better fate. He translated from Moliere a comedy called Tartuffe, 1670.

MENDEZ, MOSES—Was a jew, and supposed to have been either a stock-broker or notary-public. He was possessed of considerable genius, was an agreeable companion, and a pleasing poet. He died on February the 4th, 1758, worth, as it was thought, 100,000*l.* What a fortune for an *author!* He wrote the following dramatic pieces: The Double Disappointment, farce, acted at Covent-garden, 1746; The Chaplet, musical entertainment, acted at Drury-lane, 1749; Robin Hood, ditto, 1751; and The Shepherd's Lottery, ditto, 1751.

MERRY, ROBERT—Was born in London, and was the son of a tradesman. He was educated under Dr. Parr. From the Doctor he went to Christ's College, Oxford, where he made an intimate acquaintance, which at one time was thought might have greatly aided his advancement in life. This acquaintance however did not ripen into the expected fruit, and probably for want of cultivation. The professions of divinity and law were canvassed by Mr. Merry's relations, in order to make a choice for him. But as he was not grave enough in countenance for the parson, so it was resolved he should be a lawyer, and he accordingly entered a student of Lincoln's-inn. Why this line was not pursued, does not appear; but, on the death of his father, he purchased a commission in the horse-guards. A military life, however it might for a while gratify the youthful vanity of our hero, did not long engage his heart. A lieutenancy and adjutancy were the highest commissions he ever held in the army, and these he disposed of with the resolution to travel on the Continent. Like the bees on Hybla's banks, our rover tasted of every sweet within his reach; but Florence chiefly engaged his attention, not to say his affections. The charms of a well known married lady of quality fascinated his eyes, penetrated his heart, and for a time fixed him to the spot. Italy, in his mind, surpassed all countries under heaven for realizing the pleasures of imagination. By the elegance of his manners he had made an acquaintance with several persons, natives as well as foreigners, distinguished as *literati* in the circles of fashion. He was elected a member of the celebrated Academy Della Crusca, and was easily persuaded to engage with several English of both sexes in the Flo-

rence Miscellany, printed under the eye and superintendence of the judicious and learned Mrs. Piozzi. While wit and taste were thus publicly diffused through the elegant part of the world, *private* scandal did not want for publishers. Tales were circulated, which becoming every day more current, failed not to give uneasiness to the enamorato, as well as to his friends. Mr. Merry's indignation at the authors of these reports, which he found among his *collaborators*, urged him to take up the pen of satire in revenge. He employed it in ridiculing the greater part of the circle, and in some measure occasioned its breaking up. This incident hastened Mr. Merry's return to his native country, and he now produced several poetical pieces, which gained the admiration of all. Such were his beautiful verses published in The World, under the title of Della Crusca, &c.; his satirical and witty epigrams published in the Argus, under the signature of Tom Thorne.

His intimacy with several persons connected with dramatic affairs, possessed him with the idea of writing for the stage. He disdained, however, to sacrifice judgment to a perverted taste, and therefore was not calculated to please a vitiated palate. His first play, Lorenzo, a tragedy, was acted at Covent-garden with some applause, 1790; but his next, The Magician no Conjuror, an opera, was acted at the same theatre, 1792, with so little success, that he no longer employed his pen for the stage Mr. Merry had always been a *bon vivant*; he had also a turn for play, and this, with other fashionable propensities, kept him for several years in an embarrassed state.

Upon his marriage with Miss Brunton, an ac-

tress, a prospect opened to him of living at his ease, by the joint production of that lady's talents and his own pen; but unfortunately the pride of those relations upon whom he most depended, was wounded by the alliance, and he was constrained, much against Mrs. Merry's inclination, to take her from the stage. This he did as soon as her engagement at the theatre expired, which was in the spring 1792. They then visited the Continent, and returned in the summer of 1793; and from that date they cannot be said to have framed any settled plan, unless their retiring to America in 1796 may be so considered. He died suddenly at Baltimore, in Maryland, December 24, 1793, of an apoplectic disorder, which proceeded from a plethora, and a want of due exercise.

MICHEBORNE, JOHN—Was one of the governors of Londonderry, when besieged by King James II. in the year 1688-9. The great fortitude and perseverance of that garrison, the hardships they suffered, and the success which attended their efforts, are subjects of some of the most interesting pages in history. From the fate of the present author, it appears that the rewards of the Sovereign did not keep pace with the exertions of his subjects. After the gallant and hazardous service in which they had been employed, their pay was neglected, and they were abandoned to poverty and distress. Amongst the rest, our author was so far reduced, that he was confined in the Fleet for debt, and during his restraint wrote a dramatic piece, called Ireland Preserved; or, The Siege of Londonderry, 1707.

MIDDLETON, THOMAS—Was a very voluminous writer, and lived so late as the time of Charles I. He seems to have owed the greatest part of the reputation he acquired to his connexion with Jonson, Fletcher, Massinger, and Rowley, with whom he was concerned in the writing of several pieces. He wrote a tragi-comedy, called The Witch, which was some years ago in MS. in the collection of Thomas Pearson, Esq. This performance is supposed to have furnished Shakspeare with hints for the incantations in Macbeth. Our author was, in 1626, appointed Chronologer to the City of London, and is supposed to have died soon after the publication of his last pageant.

The pieces which Middleton wrote entirely, and those in which he only shared the honour with others, are distinguished in the following list: Blunt Mr. Constable, comedy, 1602; Phœnix, tragi-comedy, 1607; Michaelmas Term, comedy, 1607; Your Fine Gallants, comedy, 1608; Family of Love, comedy, 1608; Mad World, my Masters, comedy, 1608; Trick to Catch the Old One, comedy, 1608; Roaring Girl, comedy (assisted by Decker), 1611; Fair Quarrels, comedy, 1617 (in this play Rowley joined with our author); Inner Temple Masque, 1619; World toss'd at Tennis, no date; Game at Chesse, no date; Chaste Maid in Cheapside, comedy, 1633; Widow, comedy (in this Middleton only joined with Fletcher and Jonson), 1652; Changeling, tragedy, 1653 (the author assisted by Rowley); The Spanish Gypsie, comedy (assisted by Rowley), 1663; Old Law, 1656 (this author and Rowley assisted Massinger in writing this comedy); No Wit, no Help like

a Woman's, comedy, 1657; More Dissemblers besides Women, comedy, 1657; Women beware Women, tragedy, 1657; Mayor of Quinborough, comedy, 1661; Any Thing for a Quiet Life, comedy, 1622; The Puritan Maid, Modest Wife, and Wanton Widow, comedy, no date. Middleton also wrote the following pageants: The Triumphs of Truth, 1613; The Sunne in Aries, 1614; The Triumph of Health and Prosperity, 1626.

MILES, WILLIAM AUGUSTUS—This author is said to be living: he had formerly a post in the Office of Ordnance; but on a misunderstanding between him and the gentleman at the head of that department, he was dismissed from his place. He is the author of Letters from Selim, printed in the public prints, exposing the abuses in the office to which he had belonged, and many pamphlets both with and without his name. He has also written the following dramas: Summer Amusements; or, An Adventure at Margate, comedy, 1779; The Artifice, comic opera (in conjunction with Mr. Andrews), 1780.

MILLER, JAMES—This gentleman was the son of a clergyman in Dorsetshire, and born in 1703. Having been intended for trade, he was for some time with a merchant, a near relation, in London; but incapable of enduring the drudgery it required, he was sent to Wadham College, Oxford, where he received his education. Whilst at this University, he began his comedy of The Humours of Oxford, which was acted in 1729, at the recommendation of Mrs. Oldfield. He subsisted chiefly by his pen; for he had no benefice till a few weeks before his death, when he

was presented with the living of Upson, in Dorsetshire, which his father possessed before him.

His other pieces are: The Mother-in-law; or, The Doctor the Disease, comedy, 1733; The Man of Taste, comedy, 1735; Universal Passion, comedy (taken from Shakspeare), 1737; The Coffee-house, dramatic piece, 1737; Art and Nature, comedy, 1738; An Hospital for Fools, dramatic fable, 1739; Mahomet the Impostor, tragedy, 1774 (this was left unfinished by the author, and completed by Dr. Hoadly); The Picture; or, Cuckold in Concert, comedy, 1745; all acted at Drury-lane. He wrote also a comedy, called Sir Roger de Coverly, by the desire of Mrs. Oldfield, who intended to have played the Widow. Mr. Wilks was intended for Will Honeycomb, and Mr. Cibber for Sir Roger; but the deaths of the two former occasioned its being laid aside. He also wrote and assisted in other works, and died April 27, 1744, leaving behind him a wife and two children.

Milton, John—The most sublime of the English poets, was descended of a genteel family, seated at a place of their own name, viz. Milton, in Oxfordshire. He was born December 9, 1608, and received his first rudiments of education under the care of his parents, assisted by a private tutor. He afterwards passed some time at St. Paul's School, London, in which city his father had settled, being engaged in the business of a scrivener. At the age of seventeen he was sent to Christ's College, Cambridge, where he made great progress in all parts of academical learning; but his chief delight was in poetry. In 1628 he proceeded Bachelor of Arts, having

performed his exercise for it with great applause.

His father designed him for the church; but the young gentleman's attachment to the muses was so strong, that it became impossible to engage him in any other pursuits.

In 1632 he took the degree of Master of Arts; and having now spent as much time at the University as became a person who determined not to engage in any of the three learned professions, he left the College, greatly regretted by his acquaintance, but highly displeased with the usual method of training up youth there for the study of divinity; and being much out of humour with the public administration of ecclesiastical affairs, he grew dissatisfied with the established form of church government, and disliked the whole plan of education practised in the University.

His parents, who now dwelt at Horton, near Colnbrook, in Buckinghamshire, received him with unabated affection, notwithstanding he had thwarted their views of providing for him in the church; and they amply indulged him in his love of retirement, wherein he enriched his mind with the choicest stores of Grecian and Roman literature. His poems of Comus, l'Allegro Il Penseroso, and Lycidas, all written at this time, would have been sufficient, had he never produced any thing more considerable, to have transmitted his fame to the latest posterity. However, he was not so absorbed in his studies as not to make frequent excursions to London; neither did so much excellence pass unnoticed among his neighbours in the country, with the most distinguished of whom he sometimes chose to relax his mind, and improve his acquaintance with the world as well as with books.

After five years spent in this manner, he obtained his father's permission to travel for further improvement. In the spring of the year 1638 he set out for Paris, where he was introduced to the celebrated Grotius; from thence he departed for Genoa, and from that city he went to Florence, where he spent two months with great satisfaction, in the company of persons the most eminent for rank, parts, or learning. He then went to Rome, where he passed the same time in the same manner. His next remove was to Naples, where his design was to proceed into Sicily and Greece; but hearing of the commotions then beginning to stir in England, he resolved to shorten his tour, in order to return to his native country, being of too public-spirited a disposition to remain an unconcerned spectator of the great struggle for liberty which he saw approaching. Returning therefore to Rome, and from thence to Florence, he crossed the Appenines, and passed by the way of Bologna and Ferrara to Venice, where he shipped off the books he had collected in his travels. After a month's stay at Venice, he went through Verona, Milan, and along the Alps, down the Leman Lake to Geneva, where he spent some time, and then sat out on his return through France, whence he arrived in England towards the close of the year 1639.

The times, however, not being yet ripe for his design of attacking the episcopal orders, he determined to lie *perdue* for the present; but, that he might not be idle, he set up a genteel academy in Aldersgate-street.

In 1641 he began to draw his pen in defence of the Presbyterian party, and the next year he married the daughter of Richard Powell, Esq. of Forest-hill, in Oxfordshire. This lady, how-

ever, whether from difference on account of party (her father being a zealous royalist), or some other cause, soon thought proper to return to her relations; which so incensed her husband, that he resolved never to take her again, and wrote and published several tracts in defence of the doctrine and discipline of divorce. He even made his addresses to another lady; but this incident proved the means of a reconciliation with his wife, who submissively returned to her duty.

In 1644 he wrote his tract upon Education; and the restraint on the liberty of the press being continued by Act of Parliament, he wrote boldly and nobly against that restraint: for which seasonable effort, eternal honour and glory be to the memory of the admirable author! That infamous scheme of *licensing* continued, however, to the year 1649; when Mr. Mabbot, who held the office of licenser, was so much ashamed of it, and so disgusted with the practice, that he threw up the employment, and the Council of State totally annulled the office.

In 1645 Milton published his *juvenile* poems; and about two years afterwards, on the death of his father, he took a smaller house in High Holborn, the back of which opened into Lincoln's-inn Fields; and here he kept close to his studies, pleased to observe the public affairs daily tending toward the great end of his wishes, till it was completed in the destruction of monarchy, by the fatal catastrophe and death of Charles the First.

But after this dreadful blow was struck, the Presbyterians made so much outcry against it, that Milton grew apprehensive lest the design of settling a Commonwealth should miscarry, for

which reason he published his Tenure of Kings and Magistrates.

Soon after this he entered upon his History of England, a work planned in the same republican spirit, being undertaken with a view of preserving the country from submitting to monarchical government in any future time, by example from the past; but before he had made any great progress in this work, the Commonwealth was formed, the Council of State erected, and he was pitched upon for their Latin Secretary. The famous Εικων Βασιλικη coming out about the same time, our author, by command, wrote and published his *Iconoclastes* the same year: it was also, by order of his masters, backed by the reward of 1000*l.* After that, in 1651, he published his celebrated piece, entitled *Pro Populo Anglicano Defensio*—A Defence of the People of England, in answer to Salmasius's *Defence of the King*; which performance spread his fame over all Europe.

In 1652 he buried his wife, and about the same time lost his sight by a *gutta serena*, which had been growing upon him many years. Cromwell took the reins of government into his hands in the year 1653; but Milton still held his office. His leisure hours he employed in prosecuting his studies, wherein he was so far from being discouraged by the loss of his sight, that he even conceived hopes this misfortune would add new vigour to his genius; which, in fact, seems to have been the case. Thus animated, he again ventured upon matrimony. His second lady was the daughter of Captain Woodcock, of Hackney, who died about a year after in child-bed.

On the deposition of the Protector, Richard Cromwell, and on the return of the Long Parlia-

ment, Milton being still continued Secretary, he appeared again in print, pleading for a farther reformation of the laws relating to religion; and during the anarchy that ensued, he drew up several schemes for re-establishing the Commonwealth, exerting all his faculties to prevent the return of Charles II. England's destiny, however, and Charles's good fortune prevailing, our author chose to consult his safety, and retired to a friend's house in Bartholomew-close. A particular prosecution was intended against him; but the just esteem to which his admirable genius and extraordinary accomplishments entitled him, had raised him so many friends, even among those of the opposite party, that he was included in the general amnesty.

This storm over, he married a third wife: Elizabeth, daughter of Mr. Minshull, a Cheshire gentleman; and not long after he took a house in the Artillery-walk, leading to Bunhill-fields. This was his last stage; here he sat down for a longer continuance than he had before been able to do any where; and though he had lost his fortune (for every thing belonging to him went to wreck at the Restoration), he did not lose his taste for literature, but continued his studies with almost as much ardour as ever; and applied himself particularly to the finishing his grand work, the Paradise Lost, which was published in 1667, and his Paradise Regained came out in 1670. This latter work fell short of the importance of the former production: it was contracted in its limits, and narrowed by that implicit reverence which forbad innovations. Yet it has passages of exquisite simplicity and grandeur —it abounds in ethical sentences, and there is a severe and sublime logic in the replies of the Sa-

viour to the Tempter, which is exceeded by no passage in the greater poem. Its beauties, however, have been ably established of late against all the petty criticism, levelled by such as, finding it different in kind from the Paradise Lost, could not discover that it had every merit consistent with the poet's design. In its publication it was combined with the noble tragedy of Samson Agonistes, a poem upon the Greek model. Various pieces in prose followed these sublime efforts of his muse.

In 1674 this great and worthy man paid the last debt to nature at his house in Bunhill-fields, in the 66th year of his age; and was interred on the 12th of November, in the chancel of St. Giles's, Cripplegate. A decent monument was erected to his memory in 1737, in Westminster Abbey, by Mr. Benson, one of the auditors of the impress. As to his person, it was remarkably handsome, but his constitution was tender, and by no means equal to his incessant application to his studies.

Though greatly reduced in his circumstances, yet he died worth 1500*l.* in money, besides his household goods. He left behind him three daughters, whom he had by his first wife. His dramatic works are: Comus, masque, 1637; Samson Agonistes, tragedy, 1676.

MITCHELL, JOSEPH—Was the son of a stone-cutter in North Britain, and according to Cibber's account, received an university education while he remained in that kingdom. He quitted his own country, and repaired to the metropolis of its neighbouring nation, with the view of improving his fortune. Here he got into favour with the Earl of Stair, and Sir Robert Walpole,

on the latter of whom he was for great part of his life almost entirely dependent. He experienced much favour from Aaron Hill, who resigned to him both the profits and reputation of Fatal Extravagance, a tragedy, brought out in Mr. Mitchell's name. Mr. Mitchell was ingenuous enough not only to acknowledge his obligations, but to avow to the world the real author of the above piece. He died February 6, 1738.

Molloy, Charles, Esq.—This gentleman was descended from a very good family in the kingdom of Ireland, and was himself born in the city of Dublin, and received part of his education at Trinity College there, of which he afterwards became a fellow. At his first coming to England, he entered himself of the Middle Temple, and was supposed to have had a very considerable hand in the writing of a periodical paper, called Foy's Journal, as also since that time to have been almost the sole author of another well known paper, entitled Common Sense. All these papers give testimony of strong abilities, great depth of understanding, and clearness of reasoning. He married a lady of fortune, and died July 16, 1767.

As a dramatist he was not very successful. He is the author of three dramatic pieces: The Perplexed Couple, comedy, 1715; The Half Pay Officer, farce, 1720; and The Coquet, comedy, 1718. The last of these Mr. Colman revived under the title of Wives in Plenty, but it was not approved.

Moncrief, John—Was a native of Scotland,

and died about the year 1767. He wrote a tragedy, called Appius, 1755.

Moore, Edward—Was bred a linen-draper, and married the daughter of Mr. Hamilton, table-decker to the Princesses, who had also a poetical genius. Mr. Moore produced The Foundling, comedy, 1748; Gil Blas, do. 1751; and the Gamester, tragedy, 1753; all acted at Drury-lane. He died February 17, 1757.

Moore, Sir Thomas—This gentleman lived in the reign of King George the First, which monarch bestowed on him the honour of knighthood—on what occasion is not recorded; but as some writers have observed, it was scarcely on account of his poetry. He wrote a tragedy, which is remarkable only for its absurdities. It is entitled Mangora, King of the Timbusians, 1718. He died the 16th of April, 1735.

Moore, Mr.—This gentleman has acquired considerable reputation by his elegant and spirited translation of Anacreon. He is the author of a musical entertainment, called The Gipsey Prince, performed at the Hay-market in 1801.

More, Hannah—This lady was born in Bristol, where for some time she kept a boarding-school for ladies. She produced a tragedy called The Inflexible Captive, which was acted one night at Bath, 1774; also Percy, tragedy, acted at Covent-garden, 1777; and Fatal Falsehood, ditto, 1779. Mrs. Cowley produced a tragedy the succeeding season at the Hay-market, called Albina, which was so similar to Fatal False-

hood, that the critics complained of plagiarism, and a paper-war commenced between Miss More and Mrs. Cowley. The former had certainly the advantage, for her play was performed previously, and was well represented. Mrs. Cowley's tragedy, which succeeded it, was ill supported. The character allotted to Mrs. Montague, was so opposite to that lady's feelings, that, notwithstanding her exertions, she failed in it. Mrs. Massey also, who performed Albina, was to have spoken the prologue, but she could not deliver it. The literary contest between these ladies was very violent, and probably it is owing to this, that Miss More has never since written for the stage. Miss More published a volume, entitled Sacred Dramas, 1782, and has endeavoured to correct the present mode of female education, for which laudable endeavour she has lately received the commendations of the *Church*.

MORGAN, M'NAMARA—Was a native of Ireland, and called to the Irish bar through the interest of Mr. Barry, the celebrated actor. He brought out in the year 1754, his tragedy of Philoclea, which was founded on a part of Sir Philip Sidney's Arcadia. The piece met with some success from the strong manner in which it was supported in the performance. He died 1762.

MORRELL, THOMAS—This gentleman was a clergyman, and one of the secretaries of the Antiquarian Society. He was educated at Eton, from whence in 1722, he was removed to King's College, Cambridge. He has published several Greek plays with learned scholia; he has been editor of several editions of Ainsworth's Dic-

tionary, and Hederic's Lexicon, and author of Hecuba, tragedy, 1749; Prometheus in Chains, 1773. He compiled also the words of several oratorios, and was one of the earliest writers in the Gentleman's Magazine.

MORRIS, EDWARD—Was a student in the Temple when he produced Adventures, farce, acted at Drury-lane, 1790; False Colours, comedy, acted at the Opera-house, by the Drury-lane company, 1799. The first piece was written at a very early age, and betokened abilities which only required cultivation.

MORTON, E.—This author published one dramatic piece at Salop, to which he says in an advertisement, he was induced, to enable him to support a large family. It is called The Register Office, farce, 1758.

MORTON, THOMAS—This gentleman is a native of Durham. His father died when he was very young, and the care of his education and fortune devolved on his uncle, Mr. Maddison, who sent him to Soho-square Academy, where he was a cotemporary performer with Mr. Holman in the private plays of that seminary. He afterwards became a member of Lincoln's-inn. His first dramatic piece was Columbus; or, The World Discovered, an historical drama, acted at Covent-garden 1792. Mr. Thelwall, then a famous political lecturer, laid claim to this piece. He had sent an opera nine months before to Mr. Harris, on the same subject, which was rejected, and he complained that several incidents and characters in it were similar to those in Columbus; but the fact is, both pieces were chiefly taken

from Marmontel, and consequently similitude was unavoidable. He wished to purchase a share in Covent-garden theatre, and was promised the first vacant one, by Mr. Harris: the preference, however, was given to Mr. Kemble in 1803, which was naturally resented by Mr. Morton, conscious that the theatre had derived more benefit from his comic productions, than ever they could from the other's tragic talents.

The efforts of this gentleman may be justly considered of a superior kind; there is scarcely a drama produced by him, in which there may not only be found a well constructed plot, engaging incidents, and beauty of thought, clothed in diction always suitable to the personage of the piece, but there is also an ample portion of judgment exhibited in all his characters, which seldom degenerate to caricature; in confirmation of this, his Farmer Ashfield, in Speed the Plough; Frank Oatland, in Cure for the Heart Ache; Walter, in The Children of the Wood; and many other characters that are not only well known to the public, but which are drawn with such an accuracy of pencil, and such a variety of judicious colouring, that give the artist a pre-eminence as a dramatic writer. Added to this, his plays carry under the alluring vehicle of pleasure, a potent share of ethics, and when fascinating an audience, the antidote to immorality insensibly steals on the mind, and leaves an indelible impression of some useful lesson.

His works are: The Children in the Wood, musical entertainment, acted at the Hay market, 1793; Zorinski, musical drama, ditto, 1795; The Way to get Married, comedy, acted at Covent-garden, 1796; A Cure for the Heart Ache, ditto, 1797; Secrets Worth Knowing,

ditto, 1798; Speed the Plough, 1799; The Blind Girl; or, A Receipt for Beauty, opera, ditto, 1800; Beggar my Neighbour; or, A Rogue's a Fool, comedy, acted at the Haymarket, without success, 1803; and The School of Reform; or, How to Rule a Husband, acted at Covent-garden, 1805.

MOTTEUX, PETER ANTHONY—This gentleman was born at Rouen, in Normandy, in the year 1660, where he also received his education.

On the revocation of the edict of Nantz he came over to England. He lived at first with his godfather and relation, Paul Dominique, Esq.; but afterwards was a considerable trader himself, kept a large East India warehouse in Leadenhall-street, and had a very genteel place in the General Post-office, in the Foreign Department, being master of several languages. During his residence in this kingdom he acquired so perfect a knowledge of the English language, that he not only was qualified to oblige the world with a very good translation of Don Quixote, but also wrote several songs, prologues, epilogues, &c.; and what was still more extraordinary, became a very eminent dramatic writer in a foreign tongue.

He died the 19th of February, 1717, and was author of the following pieces: Love's a Jest, comedy, 1696; Loves of Mars and Venus, play set to music, 1696; Novelty, Every Act a Play, 1697; Europe Revels, musical interlude, 1697; Beauty in Distress, tragedy, 1698; Island Princess, dramatic opera, 1699; Four Seasons, musical interlude, 1699; Acis and Galatea, masque, 1701; Britain's Happiness, musical interlude, 1704; Arsinoe, Queen of Cyprus, opera, 1705; Amorous Muse, comedy, 1705;

Temple of Love, petit opera, 1706; Thomyris, Queen of Scythia, opera, 1707; Love's Triumph, petit opera, 1708; and Love Dragoon'd, farce, no date.

Mottley, John—Was born in 1692, and received the first rudiments of his education at St. Martin's Library School, but was soon called forth into business, having been placed in the Excise Office at sixteen years of age, under the Comptroller, Lord Viscount Howe, whose brother and sister were both related by marriage to his brother. This place he was obliged to resign in the year 1720, owing probably to some unlucky contract he had made in pursuit of the bubbles of those infatuated times. After receiving frequent promises of preferment from the great men of the day, and being as frequently disappointed, and finding his fortune in some measure impaired, he applied to his pen for the means of support, and wrote his first play. None of the succeeding ones, met with success. He died October 30, 1750. He wrote the following pieces: The Imperial Captives, tragedy, 1720; Antiochus, tragedy, 1721; Penelope, burlesque opera, 1728; The Craftsman; or, Weekly Journalist, farce, 1728; and The Widow Bewitched, comedy, 1730. He also assisted in the farces of The Devil to Pay and Penelope.

Mountfort, William—This gentleman, who was an actor of great eminence, was born in the year 1659, but of what family no particulars are extant, farther than that they were of Staffordshire. It is probable that he went early upon the stage, as it is certain that he died young; and Jacob informs us, that after his attaining that de-

gree of excellence which shewe itself in his performance of Tallboy and Sir Courtly Nice, he was entertained for some time in the family of the Lord Chancellor Jefferies, who, says Sir John Rereasby, " at an entertainment of aldermen, in the year 1685, called for Mr. Mountfort to divert the company (as his Lordship was pleased to term it): he being an excellent mimic, my Lord made him plead before him in a feigned cause, in which he aped all the great lawyers of the age in their tone of voice, and in their action and gesture of body, to the very great ridicule, not only of the lawyers, but of the law itself; which to me (says the historian) did not seem altogether prudent in a man of his lofty station in the law: diverting it certainly was; but prudent in the Lord High Chancellor I shall never think it."

After the fall of Lord Jefferies, our author returned to the stage, in which profession he continued till his death, which happenedby the hands of a base assassin, in the 33d year of his age. As the affair was in itself of an extraordinary nature, and so essential a circumstance in Mr. Mounfort's history, we need make no apology for giving a short detail of it in this place, collected from the circumstances which appeared on the trial of the murderer's accomplice. Lord Mohun, who was a man of loose morals, and of a turbulent and rancorous spirit, had, from a kind of sympathy of disposition, contracted the closest intimacy with one Captain Hill, whom nature, by withholding from him every valuable quality, seemed to have intended for a cut-throat. Hill had long entertained a passion for that celebrated actress Mrs. Bracegirdle, which that lady had rejected, with the contemptuous disdain which his character and proposals justly inspired.

Fired with resentment at this treatment, Hill's vanity would not suffer him to attribute it to any other cause than a pre-engagement of her affections in favour of some other lover. Mountfort's agreeable person, his frequently performing the counterparts in love-scenes with Mrs. Bracegirdle, and the respect which he used always to pay her, induced Captain Hill to fix on him, though a married man, as the supposed bar to his own success.

Grown desperate then of succeeding by fair means, he determined to attempt force; and communicating his design to Lord Mohun, whose attachment to him was so great, as to render him the accomplice in all his schemes, and the promoter of even his most criminal pleasures, they determined on a plan for carrying her away from the play-house; but not finding her there, they got intelligence where she was to sup, and having hired a number of soldiers and a coach for the purpose, waited near the door for her coming out, and when she appeared the ruffians seized her, and were going to force her into the coach; but her mother, and the gentleman whose house she came out of, interposing till farther assistance could come up, she was rescued from them, and safely escorted to her own house. Lord Mohun and Captain Hill, however, enraged at their disappointment in this attempt, immediately resolved on one of another kind, and with violent imprecations openly avowed revenge on Mr. Mountfort.

Mrs. Bracegirdle's mother, and a gentleman who heard their threats, immediately sent to inform Mrs. Mountfort of her husband's danger, with their opinion that she should advise him not to come home that night; but unfortunately

the messenger Mrs. Mountfort sent was unable to find him. In the mean time, his Lordship and the Captain paraded the streets with their swords drawn, till about midnight; when Mr. Mountfort, on his return home, was met and saluted in a friendly manner by Lord Mohun, who held him in conversation, while Hill came behind his back, and gave him a desperate blow on the head with his left hand, and before Mr. Mountfort had time to draw, and stand on his defence, he ran him through the body. Hill immediately made his escape; but Lord Mohun was seized, and stood his trial: but as it did not appear that he immediately assisted Hill in perpetrating this assassination, and that, although Lord Mohun had joined with the Captain in his threat of revenge, yet the actual mention of murder could not be proved, his Lordship was acquitted by his Peers. He afterwards lost his life in a duel with the Duke of Hamilton.

Mr. Mountfort's death happened in Norfolk-street, in the Strand, 1692. His body was interred in the church-yard of St. Clement Danes. He left behind him six dramatic pieces: Injured Lovers, tragedy, 1688; Edward the Third, tragedy, 1691; Greenwich Park, comedy, 1691; Successful Strangers, comedy, 1696; The Life and Death of Dr. Faustus, farce, 1697; and Zelmane, tragedy, 1705.

Mozeen, William—This gentleman was bred to the law, but probably finding the laboriousness or gravity of that profession unsuitable to his natural disposition, he quitted it for the stage, on which, however, he made no conspicuous figure. Yet he gave some proofs of genius and humour as a writer, being reputed the author

of a very diverting account of the adventures of a summer-company of comedians, detached from the metropolitan theatres, commencing capital heroes within the limits of a barn, and to the audience of a country town. The book is entitled Young Scarron, and gives evident proofs of the author's having a perfect knowledge of the scenes and characters he attempts to describe, and no very unskilful pencil for the pourtraying them with their most striking features, and in the liveliest colours. He has also written some little poems, which were published by subscription, together with a farce, entitled The Heiress; or, The Antigallican, 1762.

Murphy, Arthur—This celebrated writer was born in the county of Roscommon, near Elphin, in Ireland, December 27, 1730. His father, Richard Murphy, was a merchant in Dublin, and his mother, whose maiden name was French, was the daughter of Arthur French, of Tyrone, in the county of Galway, and sister to the late Jeffery French, of Argyle-buildings.

Our author was brought to London by his mother, with an elder brother (since deceased), when eight years old, and sent to an aunt, Mrs. Plunket, then residing at Boulogne. This lady, in consequence of an ill state of health, was obliged to visit the South of France, and previous to her journey, sent her nephew to the College of St. Omer's, 1740. At this seminary he remained six years and a half, and on his return was sent to the counting-house of Mr. Harrold, an eminent merchant in Cork. Having spent two years with that gentleman, by his uncle's desire he revisited London, and was placedas an assistant book-keeper in the banking-house of Iron-

side and Belchier, in Lombard-street. The cause of his having left Cork has been ascribed to a theatrical dispute which arose in the town, and in which Murphy had taken an active part.

Having cultivated a taste for literature, he quitted his mercantile employment, and commenced author in 1752, when he set up the Gray's-inn Journal, which continued two years. He then attempted the stage, and made his first appearance on the boards of Covent-garden, in the character of Othello, October 18, 1754. At the end of the first year he removed to Drury-lane, where he remained until the season closed, and renounced the name of an actor for that of a dramatist. Though he possessed figure, voice, and competent judgment, yet, like many other authors, he found he could write much better than he could act. Not choosing, however, to depend entirely upon the productions of his pen for support, he determined to study the law; but on his first application to the Societies of both the Temples and Gray's-inn, he was refused admission, on the illiberal ground of his having acted on the stage. He was however received as a member at Lincoln's-inn, and in due time called to the bar.

His last production was the Life of Garrick, which work is not held in any estimation. Towards the close of his life he was appointed a Commissioner of Bankrupts, and also held a sinecure of 300*l.* a year, which was presented to him by Mr. Addington, while Chancellor of the Exchequer.

Churchill, in his Rosciad, was pleased to ascribe to him a *lack* of brains; but no man's character should be taken from the pen of a satirist. If not written under the impression of strong

personal antipathy, the vanity of affected wisdom, and the hope of being deemed smart, pointed, and cutting, will always produce sentences beyond rational censure and common charity. Murphy was an elegant scholar, a good critic, and an artist of plays rather than a dramatic genius. What he borrowed from the French stage he most certainly never repaid. However, he has left the following dramatic works: The Apprentice, farce, acted at Drury-lane, 1756; The Englishman from Paris, ditto, 1757; The Upholsterer; or, What News? do. 1758; The Orphan of China, tragedy, ditto, 1759; The Desert Island, dramatic poem, ditto, 1760; The Way to Keep Him, comedy, 1761; All in the Wrong, ditto, 1761; The Citizen, farce, ditto, 1761; acted at Covent-garden, 1763; No One's Enemy but his Own, comedy, acted at Covent-garden, 1764; What we must All come to, farce, ditto, 1764; altered, and called Three Weeks after Marriage, 1776; The Choice, farce, acted at Drury-lane, 1765; The School for Guardians, comedy, acted at Covent-garden, 1767; Zenobia, tragedy, acted at Drury-lane, 1768; The Grecian Daughter, ditto, 1772; Alzuma, ditto, 1773; News from Parnassus, prelude, ditto, 1776; Know your own Mind, comedy, ditto, 1777; and The Rival Sisters, tragedy, acted at the Opera-house by the Drury-lane company, 1793. He wrote other pieces, which were never acted, besides translations, poems, prologues, &c.

Murphy relieved Tacitus from the common prison of Gordon's translation, and gave him the liberal air of elegant English:—but there is something disingenuous in the mode in which he he has served up the dissertations and notes.

They are taken without acknowledgment of any kind, from the learned work of La Bletterie, who is the author also of the supplement. But peace be with our old friend!—he well knew that booksellers were not to be trusted with this secret; and so took silently the merit of profound research and exquisite erudition.

Nesbit, G.—A Scotch writer, who, from chronicles and records, produced one dramatic performance, printed at Edinburgh, called Caledonia's Tears; or Wallace, tragedy, 1733.

Nevil, Robert—Lived in the reign of Charles the First. He received his education at King's College, Cambridge, where he obtained a fellowship. He was the author of one play, entitled The Poor Scholar, comedy, 1662.

Neville, Mr.—Wrote one piece, called Plymouth in an Uproar, comic opera, 1779.

Noble, Le Monsieur—A French writer, produced one petite piece, which was acted here by a set of strollers of his own country, at the theatre in Lincoln's-inn Fields. It was called The Two Harlequins, farce, 1718.

Norris, Henry—Was an actor of great merit, and performed many years in the theatres of London and Dublin, but in the decline of his life he went to York, where having joined the established company of comedians in that city, he died February 10, 1731, and left behind him The Deceit, farce, 1723; and The Royal Merchant, comedy, altered from Beaumont and Fletcher's comedy of The Beggar's Bush.

NORTH, Hon. FRANCIS—(The present Earl of Guildford), has written one play, which did not meet with success, entitled The Kentish Barons, musical drama, 1791.

O'BEIRNE, THOMAS LEWIS—Was born in Ireland, and bred to the Church. He wrote The Generous Impostor, comedy, 1780.

O'BRIEN, WILLIAM—Was the son of a fencing-master, and brought up, as supposed, to the same profession. He, however, turned to the stage, and in 1758 made his appearance at Drury-lane, in Captain Brazen, in The Recruiting Officer; in which class of characters he arrived at a great degree of reputation. After continuing in that situation for six years, he married Lady Susan Strangways, daughter to Lord Ilchester, and soon after went to America, to take possession of a profitable post. He wrote Cross Purposes, farce, 1772; and The Duel, comedy, 1773.

O'BRIEN, DENNIS—Is a native of Ireland, and became noticed for an ironical defence of the Earl of Shelburn, during his administration. He is the author of a comedy in three acts, called A Friend in Need is a Friend Indeed, 1783.

ODELL, THOMAS—Was born about the end of the seventeenth century, in Buckinghamshire, where he had a very handsome paternal estate, the greatest part of which he expended in the service of the court interest. Upon the death of Lord Wharton, who had been his patron, and who with other friends of the same principles,

had procured him a pension from the government, finding both his fortune and interest impaired, he erected a theatre in Goodman's-fields, which he opened in October 1729. It met with great success the first season, and the same success would probably have continued, had not a connexion, which, it was said, the son of a respectable and honourable magistrate of the city of London had with this theatre, given umbrage to the Lord Mayor and Court of Aldermen, who, under the appearance of an apprehension that the apprentices and journeymen of the leading part of the city would be led too readily into dissipation, by having a theatre so near them, made application to the court for the suppression of it. Consequently an order came down for the shutting it up; in compliance with which (for there then was no act for limiting the number of theatres) Mr. Odell put a stop to his performances, and in the end was obliged to dispose of the property to Mr. Henry Giffard, who, not meeting with the same opposition as his predecessor, erected a more commodious play house on the spot, which he opened with a tolerable company, and went on successfully until the passing of the act. In the mean time (1738) Odell was appointed Deputy Master of the Revels, under his Grace the Duke of Grafton, then Lord Chamberlain, and Mr. Chetwynd, the licenser of the stage, which place he held till his death, in May 1749.

He was the author of the following pieces: The Chimera, comedy, 1721; The Patron; or, Statesman's Opera (no date); The Smugglers, farce, 1729; and The Prodigal; or, Recruits for the Queen of Hungary, comedy, 1744.

ODINGSELS, GABRIEL—Was born in London, and matriculated of Pembroke College, Oxford, 23d of April, 1707, but becoming lunatic, he put an end to his life with a cord, on the 10th of February, 1734, at his house in Thatched-court, Westminster. He wrote The Bath Unmasked, comedy, 1725; The Capricious Lovers, comedy, 1726; and Bayes' Opera, 1730.

OGBORNE, DAVID—Was a native of Chelmsford, in Essex. He was in some estimation as a painter of whimsical subjects, and a man much respected. He wrote a comedy called The Merry Midnight Mistake; or, Comfortable Conclusion, 1765.

O'HARA, KANE—Was born in Ireland, and was the younger brother of a genteel family. He had an exquisite taste in music, and was happy in producing rhymes, and adapting new words to old music. He latterly became blind, and employed an amanuensis, who was constantly with him, as he was continually making alterations. He died June 17, 1782. His pieces are chiefly burlettas; and though his style has been imitated, it has never been equalled. He wrote Midas, burletta, 1764; The Golden Pippin, burletta, 1773; The Two Misers, musical entertainment, 1775; April Day, burletta, 1777; and Tom Thumb, burlesque tragedy, 1780.

O'KEEFFE, JOHN—Is a native of Ireland, and was originally intended for a painter. He was a student of the Royal Academy in Dublin, under the celebrated Mr. West, and had a brother who

was a painter of some merit. John made a considerable progress in drawing, but never touched the pencil: a defect in his sight, and an early intercourse with spouters, joined to a most insatiable thirst for reading, turned him towards the drama. At fifteen he wrote a comedy of five acts, which though wild, and in many instances puerile, he conducted to the denouement with ingenuity. Accident introduced him to a situation in the theatre, which was now become his favourite wish. One of his friends having a desire for the stage, he accompanied him to Mr. Mossop, merely to learn how such meetings were managed; when taking courage, he confessed the bent of his inclination, and Mr. Mossop having requested to hear him, he recited Jaffier's speech, (Venice Preserved, scene 1.) so much to his satisfaction, that he immediately closed an engagement with him for three years for the Dublin theatre, and his friend was rejected. He played in that city, and in the most respectable towns to which they made summer excursions, about twelve years.

Though tragedy was his first choice, he soon discovered his forte to be comedy, to which study he turned his mind, and became the prime favourite. Finding himself in possession of the public opinion as an actor, he wished also to acquire fame as an author, and produced every year some local trifle at his benefit. His first piece, a pastoral, replete with pleasant situations, was universally well received. The songs were of his own adapting. He has an excellent taste for music, though no theoretic knowledge. He was not, however, much encouraged as an author in Dublin, several of his early performances

having been acted there without success. He married the daughter of Mr. Heaphy, now called the Father of the Irish Stage, but upon a separation afterwards taking place, he left Dublin about the year 1780, and proceeded to this country. He then applied for a London engagement, but his services were rejected; upon what grounds we are unable to ascertain; for that he had considerable merit in the profession, has been allowed by many excellent judges in Ireland. Sometimes, indeed, he overacted his part; but in Tony Lumpkin, Diggory, and such characters, where he could indulge his humour for *stage tricks*, he was unrivalled. He excelled also in several old men, Don Manuel (She Would and She Would Not); Old Philpot (Citizen), &c.

Upon his rejection, he applied himself entirely to dramatic composition, and for many years afforded infinite support to the different theatres, by his numerous and excellent productions: perhaps, no author ever altered his pieces so much as Mr. O'Keeffe. He always complied with the advice of the managers, and readily omitted any character, &c. that was objected to.

He has been lately almost deprived of his sight, which from his infancy, as already remarked, had been defective; and the manager of Covent-garden, mindful of the services he had rendered the theatre, generously gave him a benefit in 1800, at the conclusion of the season. After the second act of the play, Mr. O'Keeffe was led on the stage by Mr. Lewis, and delivered a poetical address, in which humour and pathos were whimsically blended. The subject of this address was miscellaneous: it contained some

high eulogiums on Shakspeare, and some modest allusions to himself, with a tribute of gratitude to the actors who supported his cause, and to the public, who had so long patronized his works. The address was delivered with simplicity and feeling, and with some attempts at pleasantry, which, however, his own sensibility interrupted, and which indeed hardly accorded with the sympathy of the audience, who seemed throughout the recitation to be deeply affected. He was led away amidst the warmest testimonies of public applause. On this occasion Mr. Quick and Mrs. Jordan gave their gratuitous services.

His works (except some few belonging to the Hay-market theatre) were published by subscription, 4 vols. 8vo. 1798. He is the author of the following pieces: Colin's Welcome, pastoral; Tony Lumpkin's Rambles through Dublin; The Secret Enlarged; Tony Lumpkin; or, Dilletante, farce, 1772; The Son-in-Law, musical entertainment, 1779; The Dead Alive, musical entertainment, 1781; The Agreeable Surprise, musical farce, 1781; The Banditti; or Love's Labyrinth, opera, 1782; (condemned, but afterwards performed with success, under the title of The Castle of Andalusia); Positive Man, farce, 1782; Lord Mayor's Day; or, A Flight from Lapland, speaking pantomime, 1782; The Maid's Mistress, farce, 1783; The Shamrock; or, Anniversary of St. Patrick, musical enterment, 1783; (afterwards called The Poor Soldier); The Young Quaker, comedy, 1783; The Birth Day; or, Prince of Arragon, occasional entertainment, 1783; Friar Bacon; or, Harlequin's Adventures in Lilliput, pantomime, 1783; Peeping Tom, musical entertainment, 1784; Fontainblean; or, Our Way in France,

comic opera, 1784; The Blacksmith of Antwerp, comic opera, 1785; A Beggar on Horseback, dramatic proverb, 1785; Omai; or, A Trip round the World, pantomime, 1785; Love in a Camp; or, Patrick in Prussia, musical entertainment, 1786; The Siege of Curzola, comic opera, 1786; The Man Milliner, musical entertainment, 1786; The Farmer, musical entertainment, 1787; Tantarara Rogues All, 1788; The Prisoner at Large, farce, 1788; Highland Reel, comic opera, 1789; The Toy; or, A Party at Hampton Court, comedy, 1789; (afterwards reduced, and called The Lie of the Day, 1796); The Little Hunchback; or, A Frolic at Bagdad, farce, 1789; The Czar, comic opera, 1790; (afterwards reduced, and called The Fugitive); The Basket-Maker, musical entertainment, 1790; Modern Antiques; or, The Merry Mourners, farce, 1791; Wild Oats; or, The Strolling Gentlemen, comedy, 1791; Sprigs of Laurel, musical entertainment, 1793; (afterwards called The Rival Soldiers, 1797); The London Hermit; or, Rambles in Dorsetshire, comedy, 1793; The World in a Village, comedy, 1793; Life's Vagaries, comedy, 1795; The Irish Mimic; or, Blunders at Brighton, musical entertainment, 1795; The Magic Banner; or, Two Wives in one House, musical drama, 1796; The Lads o' the Hills; or, Wicklow Gold Mines, comic opera, 1796; The Doldrum, or 1803, farce, 1796; She's Eloped, comedy, 1798; The Eleventh of June; or, Daggerwood at Dunstable, farce, 1798; and A Nosegay of Weeds; or, Old Servants in New Places, farce, 1798.

OLDMIXON, JOHN—This gentleman was de-

scended from an ancient family of that name, originally seated at Oldmixon, near Bridgewater, in Somersetshire. He was a violent party writer, and a severe and malevolent critic. In the former light he was a strong opponent of the Stuart family, whom he has, on every occasion, endeavoured as much as possible to blacken, without any regard to that impartiality which ought ever to be the most essential characteristic of an historian; in the other character, he was perpetually attacking, with the most apparent tokens of envy and ill-nature, his several contemporaries, particularly Messrs. Addison, Eusden, and Pope. He is considered, however, far from a bad writer. He died in a very advanced age, July 9, 1742; and was the author of Amyntas, pastoral, 1698; Grove; or, Love's Paradise, opera, 1700; and Governor of Cyprus, tragedy, 1703.

Otway, Thomas—This gentleman was not more remarkable for moving the tender passions, than for the variety of fortune to which he himself was subjected. He was the son of the Rev. Mr. Humphrey Otway, Rector of Holbeding, in Sussex, and was born the 3d of March, in the year 1651. He received his education at Wykeham School, near Winchester, and became a commoner of Christchurch, in Oxford, in 1669; but on his quitting the University, and coming to London, he turned player. His success as an actor was but indifferent, having made only one attempt in Mrs. Behn's tragedy of The Jealous Bridegroom. He was more valued for the sprightliness of his conversation, and the acuteness of his wit, which gained him the friendship of the Earl of Plymouth, who procured him a cornet's commission in the army which then served in Flanders.

Poor Tom Otway, like the rest of the wits of every age, was but a bad economist, and therefore it is no wonder that he was generally found in necessitous circumstances: this was particularly the case with him on his return from Flanders. He was also greatly averse to a military life; and it is therefore not extraordinary, all things considered, that Tom and his commission soon quarrelled, and parted, never to meet again.

After this, he had recourse to writing for the stage; and now it was that he found out the only employment that nature seems to have fitted him for. In comedy he has been deemed too licentious, which, however, was no great objection to those who lived in the profligate days of Charles II.; but in tragedy, few of our English poets ever equalled him, and perhaps none ever excelled him in touching the passions, particularly that of love. There is generally something familiar and domestic in the fable of his tragedy, and there is amazing energy in his expression. The heart that does not melt at the distresses of his Orphan, must be hard indeed! But though Otway possessed in so eminent a degree the rare talent of writing to the heart, yet he was not very favourably regarded by some of his contemporary poets, nor was he always successful in his dramatic compositions.

After experiencing many reverses of fortune in regard to his circumstances, but generally changing for the worse, he at last died wretchedly in a public-house on Tower-hill, April 14, 1685, whither he had retired to avoid the pressure of his creditors. Some have said, that downright hunger compelling him to fall too eagerly upon a piece of bread, of which he had been some

time in want, the first mouthful choaked him, and instantly put a period to his life.

At the time of his death he had made some progress in a play, as will appear from the following advertisement, printed in L'Estrange's Observator, November 27, 1686:

"Whereas Mr. Thomas Otway, sometime before his death, made four acts of a play: whoever can give notice in whose hands the copy lies, either to Mr. Thomas Betterton, or to Mr. William Smith, at the Theatre-royal, shall be well rewarded for his pains."

His dramatic writings are: Alcibiades, tragedy, 1675; Don Carlos Prince of Spain, tragedy, 1676; Titus and Berenice, tragedy, 1677; The Cheats of Scapin, farce, 1677; Friendship in Fashion, comedy, 1678; Caius Marius, tragedy, 1680; The Orphan, tragedy, 1680; The Soldier's Fortune, comedy, 1681; Venice Preserved, tragedy, 1682; The Atheist; or, The Second Part of the Soldier's Fortune, comedy, 1684.

Oulton, Whalley—Is a native of Dublin, where he received his education under Dr. Ball. He produced several pieces at Capel-street and Smock-alley theatres, Dublin, which were well received, notwithstanding numberless puerilities, being the hasty productions of school vacations, and written by stealth, as his grandfather, Dr. Walker, had an aversion to dramatic composition. Two of them, The Haunted Castle, and Mad-house, are still occasionally performed; the former had a run of about thirty-six nights—a circumstance very rare in that kingdom, and was performed several nights before any of his relatives knew who was the author. Intoxicated

with this success, he neglected his studies, and came to London, when he was introduced to the late Mr. Palmer by the then proprietor of a newspaper, who afterwards became Mr. Palmer's greatest adversary. For the Royalty Theatre, he wrote the burletta part of Hobson's Choice; or, Thespis in Distress, 1787, the satire of which provoked the resentment of the London managers.

Finding himself then excluded from the theatres, he had recourse to stratagem, and presented a piece (As it should be), to the late Mr. Colman in a lady's name, which was immediately accepted, and acted at the Hay-market, 1789. His female representative, who had some address, procured this gentleman's acceptance of another piece; but the manager's sudden indisposition prevented its representation. Mr. Colman afterwards accepted his All in Good Humour, a petite piece, acted in 1792. In 1797 he produced The Irish Tar; or, Which is the Girl? for Mr. Johnstone's benefit, at the Hay-market; and for the same gentleman's benefit at Covent-garden, 1798, the farce of Botheration; or, A Ten Years' Blunder. In 1805 he produced The Sixty Third Letter, a musical farce, at the Hay-market, which, contrary to the expectations of the green-room, was well received.

In 1804 he offered, through the interest of Mr. Bannister, The Middle Dish; or, The Irishman in Turkey, to the Drury-lane managers; which was not only accepted, but highly approved of. Mrs. Jordan, wishing for some novelty for her benefit that season, desired to read it; and expressing her approbation of the piece, offered to undertake a female Irish character, provided she had the first night of it. To

this the managers and author readily assented; but her character not having the comic effect that was expected, the piece met with some disapprobation; and as Mrs. Jordan was apprehensive of repeating the character, it has never been performed since.

This gentleman wrote a continuation of Victor's History of the Theatres of London, is author of Egerton's Theatrical Remembrancer, of several anonymous works, and others with fictitious names; particularly Dr. Horne's pamphlets respecting Brothers's prophecies, in answer to the late Mr. Halhead. He also wrote some of the chorusses in Pizarro, compiled The Beauties of Modern Dramatists, and The Beauties of Kotzebue. Mr. Oulton's writings are very deservedly in great repute, and shew our author to be a man of great taste, judgment, and extensive reading.

OWEN, ROBERT—This gentleman lived in the reign of Queen Anne. He was educated at Eton School, and afterwards removed to King's College, Cambridge. He wrote one dramatic piece, founded on the Grecian history, and entitled Hypermnestra, tragedy, 1703.

OZELL, JOHN—This author received his education at the free-school of Ashby de la Zouch, in Leicestershire, and was intended for the church; but preferred the employment of a compting-house to holy orders. Notwithstanding his attention to business, he still retained an inclination for, and an attention to, even polite literature, that could scarcely have been expected; and by entering into much conversation with foreigners abroad, and a close application to

reading at home, he made himself master of most living languages.

He died October 15, 1743, and has left the following dramatic pieces: The Cid; or, The Heroic Daughter, tragedy, 1714; Alexander the Great, tragedy, 1714; Britannicus, 1714; The Litigants, comedy, 1715; Manlius Capitolinus, tragedy, 1715; Cato, tragedy, 1716; The Fair of St. Germain's, 1718; The Miser, comedy, 1730; The Plague of Riches, 1735.

PATERSON, WILLIAM—Was a native of Scotland, and an intimate friend of Mr. Thomson, the author of The Seasons. When that gentleman received his appointment of Surveyor of the Leeward Islands, he made Mr. Paterson his deputy. On Mr Thomson's death he succeeded him in that office; and, we believe, died some years ago. He wrote one tragedy, called Arminius, 1740.

PATON, Mr.—A Scotch gentleman, who printed one piece at Edinburgh, called William and Lucy, 1780.

PAYNE, NEVIL—An author who lived in the reign of King Charles the Second, and wrote three plays, called The Fatal Jealousy, tragedy, 1673; The Morning Ramble; or, The Town Humours, comedy, 1673; The Siege of Constantinople, tragedy, 1675.

PECK, FRANCIS—Was born at Stamford, in Lincolnshire, on the 4th day of May, 1694; and received his education at Cambridge, where he took the degrees of Bachelor and Master of Arts. In 1721 he was Curate of King's Cliff,

in the county of Northampton, from whence he was removed to the Rectory of Godeby, near Melton, in Leicestershire: the only preferment he ever obtained. He died in August, 1743; and was author of one drama, called Herod the Great, published in a work called, New Memoirs of the Life and Poetical Works of Mr. John Milton.

PEARCE, W. M.—Of the life of this gentleman we have not been able to learn any thing. He is the author of The Nunnery, musical entertainment, acted at Covent-garden, 1785; Hartford Bridge, ditto, 1792; The Midnight Wanderer, ditto, 1794; Arrived at Portsmouth, ditto, 1794; and Windsor Castle; or, The Fair Maid of Kent, ditto, 1795.

PENNY, Mrs.—This lady's maiden name was Christian. She published a volume of poems, in which there is an entertainment of three acts, called The Birth Day.

PERCY, THOMAS—Was a Doctor in Divinity, and Fellow of the Antiquarian Society. He is better known by that excellent publication, The Reliques of Ancient English Poetry, 1765, in 3 vols. 12mo. than by the piece which brings his name into the present work, viz. The Little Orphan of China; or, The House of Chao, tragedy, 1762.

PETERSON, JOSEPH—Was a strolling player; but in the year 1743 performed at Drury-lane. He wrote one drama, called The Raree Show; or, The Fox trapt, 1739.

PHILLIPS, AMBROSE—This gentleman was descended from a very ancient and considerable family in Leicestershire. He was born in 1671, and received his education at St. John's College, Cambridge. When he quitted the University, and came to London, he was a constant attendant at, and one of the wits of, Button's Coffee-house, where he obtained the friendship of the most celebrated geniuses, particularly Sir Richard Steele, which induced him to write for the stage. Soon after the accession of George I. he was put into the commission of the peace; and in 1717, appointed one of the Commissioners of the Lottery. At length he purchased an annuity for life of 400*l.* per annum, and came over to England some time in the year 1748; but having been struck with the palsy, died at his lodgings, Vauxhall, June 18, 1749. He is author of The Distrest Mother, tragedy, 1712; The Briton, tragedy, 1722; and Humphrey Duke of Gloucester, tragedy, 1723: all acted at Drury-lane.

PHILLIPS, EDWARD—Wrote the following musical entertainments: The Chambermaid, taken from The Village Opera, acted at Drury-lane, 1730; The Mock Lawyers, acted at Covent-garden, 1733; The Living Rake and Country Lass, acted at the Hay-market, 1733; The Royal Chase; or, Merlin's Cave, acted at Covent-garden, 1736; and Britons strike Home; or, The Sailor's Rehearsal, acted at Drury-lane, 1739.

PHILLIPS, T.—Author of Love and Glory, masque, acted at Drury-lane, 1734; and The Rival Captains; or, Impostor Unmasked, ballad

opera, acted at the Hay-market, 1736. He died March 8, 1739.

PHILLIPS, JOHN—This gentleman, it is said, wrote the following pieces in support of the House of Hanover, which was then not so firmly established in the hearts of the people as it has since most happily and most deservedly rendered itself. The author met with a generous and kind return from the Government, in consideration of his services. The farces are: Earl of Mar Marr'd, 1715; Pretender's Flight, 1716; Inquisition, 1717.

PHILLIPS, R.—The author of poetical stories, under the title of The Victory of Cupid over the Gods and Goddesses, and Fatal Inconstancy, tragedy, no date.

PHILLIPS, Captain WILLIAM—Was the author of Hibernia Freed, tragedy, 1722; St. Stephen's Green, no date; and Belisarius, tragedy, 1724.

PHILLIPS, CATHERINE—This lady was the daughter of Mr. Fowler, a merchant of London; and was born January 1, 1631. She was distinguished for her accomplishments and skill in poetry. She was married to James Phillips, Esq. of Cardigan, and afterwards went with the Viscountess Duncannon to Ireland. This amiable lady died of the small pox in London, June 22, 1664. The great Cowley expressed his respect for her memory by an elegant ode on her death. She wrote two plays: Pompey, tragedy, 1663; Horace, tragedy, 1667.

PILKINGTON, Mrs. LÆTITIA—This lady was the daughter of Dr. Vanlewin, an eminent physician of Dublin, where our authoress was born, and who married very young to the Rev. Mr. Matthew Pilkington, who was also a poet of no inconsiderable merit. This pair of wits, as is but too often the case, lived very unhappily together, and at length were totally separated, in consequence of an accidental discovery which Mr. Pilkington made of a gentleman in his wife's bed-chamber. Of this affair, however, Mrs. Pilkington, in her celebrated Memoirs of her own Life, gives such an account as would persuade her readers to believe, that in reality nothing criminal passed between her and the gentleman; but, *credat judæus appella.*

After this unlucky affair, Mrs. Pilkington had recourse to her pen for support, and raised a very considerable subscription for her Memoirs, which are extremely entertaining, particularly on account of the many lively anecdotes she has given of Dean Swift, with whom she had the honour of being very intimate. This unhappy, but ingenious woman, died in great penury in July 1750, leaving several children unprovided for. She wrote a burlesque drama, called The Turkish Court; or, The London Prentice, acted at Dublin, 1748.

PILON, FREDERICK—This gentleman was born at Cork, in Ireland, and at a very early age was distinguished for his classical attainments, and a great display of abilities in oration. He frequented a forum in Cork, in which he used to astonish his hearers by his strength of argument: at length he became the first orator of the society, though one

of the juniors belonging to it. Before he reached his twentieth year, he was sent to Edinburgh to apply himself to the study of medicine; but finding little gratification in the attendance on lectures, and less in the inspection of anatomical subjects, he turned to pursuits more according to his feelings, and determined to indulge his partiality for the Muses, by going on the stage. To his dramatic success as an actor, there were however obstacles which genius could not subdue, nor even industry remove: his voice was deficient in harmony, and his figure wanted grace and importance.

He made his first appearance at the Edinburgh theatre, in Oroonoko. His conception was good, and his discrimination far beyond the mechanism of general acting; but his defects were too obvious, and a few trials convinced him that he could never succeed on the stage.

He now felt all the consequences of imprudence, as by the displeasure of his friends he was left without any other resource. He therefore continued to play for three or four years at the provincial theatres in the northern parts of this kingdom. At length he returned to Cork, where he appeared once in The Earl of Essex; but yielding to the advice of some judicious friends, he abandoned a profession for which he found himself so unfit. He then repaired to London, and commenced literary adventurer. On his first coming to town he was engaged by Mr. Griffin, bookseller, then printer of the Morning Post, to write for that paper; but through the death of his employer, he lost his situation. Thus necessitated, he exercised his pen in occasional tracts; and having produced

A Critical Essay on Hamlet, as performed by Henderson, procured the friendship and patronage of Mr. Colman.

His first dramatic compositions were brought out for the benefit of Mr. Wilson of Covent-garden. He generally caught whatever subject was floating uppermost in the public mind, and immediately adapted it to the stage: of course his pieces contained more ingenuity than correctness, more temporary entertainment than permanent humour.

Notwithstanding the success of his pieces at Covent-garden, and the service which he had rendered that theatre, the managers rejected an opera which he offered, and which accordingly was presented to Drury-lane, and brought out in 1782; but, instead of benefiting the author, it was ultimately productive of great inconveniences and misfortunes. The piece met with little success; and the composer (whose music to the opera had not been much approved of) sued Pilon for a specific and considerable sum, and forced him to concealment; when he produced Aerostation, farce, acted at Covent-garden, 1784; and Barataria; or, Sancho turned Governor, ditto, 1785. During his retirement, he also wrote a comedy, called He Would be a Soldier, which he offered to Mr. Colman, and on which all his hopes now depended. To his great mortification the piece was rejected.

Thus disappointed, and consequently much dejected, he fortunately met with Mr. Lewis, who inquired whether he had any production that he could favour Covent-garden with? Pilon mentioned he had a comedy ready, and Lewis desired him to send it immediately to Mr. Harris, anonymously, observing that he was to dine

with that gentleman the succeeding Sunday. On Monday, to his great surprise and joy, the comedy was accepted, and brought out in the course of three weeks, 1787, with considerable success. The profits, however, were not adequate to his wants; for there were some deductions for money which had been long before advanced, and his old prosecutor having recommenced his law-suit, Pilon was obliged to retire to France. During his absence affairs were accommodated by his friends, and he returned to England, when he married Miss Drury, of Kingston, 1787, and died in January 1788. He had almost produced another comedy, called The Ward of Chancery, and which it is said Mr. Harris purchased of his widow, and had it completed by Mr. O'Keeffe. He wrote the Invasion; or, A Trip to Brighthelmstone, 1778; The Liverpool Prize, 1779; Illumination; or, The Glaziers' Conspiracy, prelude, 1779; The Device; or, Deaf Lover, 1779; altered, 1780; The Siege of Gibraltar, 1780; The Humours of an Election; and The Thelypthora; or, More Wives than One, 1781.

Pitcairne, Dr. Archibald—This eminent physician was descended of the ancient house of Pitcairne, in the county of Fife, and was born on Christmas-day, 1652. He received his education at a village called Dalkeith, and then was removed to the University of Edinburgh, with a view to the study of divinity; but this not suiting the vivacity and freedom of his genius, he was permitted by his friends, though with some reluctance, to change the original design, and bend his attention to the law, which, being more agreeable to him, he pursued with the utmost assiduity. Ill-

health, however, obliged him to visit the Continent, and when at Paris, he changed his intention, and began to study physic, in which pursuit he soon distinguished himself.

In 1692 he was made Professor of Physic to the University of Leyden, where he continued three years, and then returned to Scotland. In his native country he married the daughter of Sir Archibald Stevenson, and settled at Edinburgh, where he immediately got into extensive practice, and continued in great professional eminence until his death, October 20, 1713. He published a comedy in his youth, called The Assembly.

Pix, Mrs. Mary—Was born at Nettlebed, in Oxfordshire, and flourished in King William the Third's reign. She was contemporary with Mrs. Manley and Mrs. Trotter, afterwards Mrs. Cockburne, and is ridiculed, in company with those ladies, in a little dramatic piece, called The Female Wits. She wrote the following dramatic pieces: The Spanish Wives, farce, 1696; Ibrahim, the Thirteenth Emperor of the Turks, tragedy, 1696; The Innocent Mistress, 1697; The Deceiver Deceived, comedy, 1698; Queen Catherine; or, The Ruin of Love, tragedy, 1698; The False Friend; or, Fate of Disobedience, 1699; The Czar of Muscovy, tragedy, 1701; The Double Distress, tragedy, 1701; and The Conquest of Spain, tragedy, 1705.

Plowden, Mrs. Frances—Is said to be a lady of great accomplishments, and is the wife of a barrister in much repute as a Chamber Counsel. She wrote a comic opera, called Virginia, which she published with a Preface, setting forth that it had been mutilated by the manager, and its

condemnation pre-determined by a prejudiced party.

POPPLE, WILLIAM—This gentleman was for many years Governor of Bermudas, to which post he was appointed in the year 1745. He had before been in the Wafferer's-office, and, in June 1737, was made Solicitor and Clerk of the Reports to the Commissioners for Trade and Plantations.

He was concerned in some periodical papers, particularly The Prompter, with Aaron Hill; he also published a translation of Horace's Art of Poetry, 1753. He died in February 1764, and left two comedies, called The Lady's Revenge; or, The Rover Reclaimed, 1734; and The Double Deceit; or, A Cure for Jealousy, 1734.

PORTAL, ABRAHAM—This gentleman was the son of a clergyman, and kept a jeweller's shop on Ludgate-hill. He afterwards turned bookseller in the Strand, and wrote three dramas, called Olinda and Sophronia, tragedy, 1758; The Indiscreet Lover, comedy, 1768; and The Lady of Bagdad, comic opera, 1778.

POTTER, H.—Wrote an opera, called The Decoy, 1733.

POTTER, JOHN—Produced a piece called The Choice of Apollo, 1765; Serenata, 1765.

POTTINGER, ISRAEL—Was brought up to the trade of a bookseller. He for some time kept a shop in Paternoster-row, where he projected a variety of periodical publications, many of which proving unsatisfactory, he was under the

necessity of relinquishing that branch of his business, and opened a circulating library near Great Turnstile. He delivered Stevens's Lecture on Heads at Islington. During the latter part of his life we believe he derived his principal support from his pen. He published The Methodist, comedy, 1761; The Humorous Quarrel; or, The Battle of the Grey Beards, farce, 1761.

Powell, George—The father of this author says Gildon, was an eminent player, who was dead in 1698. His abilities as a performer were much superior to those which he possessed as a writer. When it is considered that he was esteemed at one period of his life a rival to Betterton, his excellence on the stage will scarcely be disputed. The irregularies of his life frequently disabled him from exerting the talents which he was allowed to possess, and his negligence permitted a rival to obtain a superiority over him, which in the end attached him so strongly to the bottle, that he lost the favour of the public. An instance of Powell's intemperance is recorded in the preface to the Relapse, of Sir John Vanbrugh.

The characters which he performed with the most applause, were Alexander*, and the Heroes of Dryden's wildest tragedies; he was not, however, unsuccessful in the representation of comic scenes, having, as Cibber observes, no inconsiderable portion of humour. His character as a performer will be clearly seen by the following account of the respective merits of Wilks and himself, as extracted from Colley Cibber's Apology:

* Spectator, p. 31, 40. Tatler, p. 3.

" Though in voice and ear nature had been more kind to Powell, yet he so often lost the value of them by an unheedful confidence, that the constant wakeful care and decency of Wilks left the other far behind in public esteem and approbation. Nor was his memory less tenacious than that of Wilks; but Powell put too much trust in it, and idly deferred the studying his parts, as school-boys do their exercise, to the last day; which commonly brings them out proportionably defective. But Wilks never lost an hour of precious time, and was in all his parts perfect to such an exactitude, that I question if in forty years he ever five times changed or misplaced an article in any one of them. To be master of this uncommon diligence, is adding to the gifts of nature, all that is in an actor's power; and this duty of studying perfect, whatever actor is remiss in, he will proportionally find, that nature may have been kind to him in vain; for though Powell had an assurance that covered this neglect much better than a man of more modesty might have done, yet with all his intrepidity, very often the diffidence and concern for what he was to *say*, made him lose the look of what he was to *be*. But, besides this indispensable quality of diligence, Wilks had the advantage of a sober character in private life, which Powell not having the least regard to, laboured under the unhappy disfavour, not to say contempt of the public, to whom his licentious courses were no secret: even when he did well, that natural prejudice pursued him; neither the hero nor the gentleman, the young Ammon nor Dorimont, could conceal from the conscious Spectator the true George Powell."

He died some time in the year 1714, and was

buried in the vault of St. Clement Danes. He wrote Alphonso, King of Naples, tragedy, 1691; A Very Good Wife, comedy, 1693; The Treacherous Brothers, tragedy, 1696; The Imposture Defeated; or, A Trick to Cheat the Devil, 1698. Besides these he was the publisher of the following performances: The Cornish, comedy, 1696; Bonduca; or, The British Heroine, 1696; a new opera called Brutus of Alba; or, Augusta's Triumph, 1696.

Pratt, Samuel Jackson—This gentleman was born at St. Ives, in Huntingdonshire, about the year 1749-50, upon Christmas day. He survived fifteen brothers or sisters, most of whom died young. His father was a gentleman of great worth, good family, and of considerable property. Those misfortunes, which indeed too often cloud the prospects of the sons and daughters of genius, and impede their future figure and advancement, overshadowed the morning of the life of Mr. Pratt. The gloom with which his spring of existence was overcast, severe disappointments of a tender nature, and embarrassments brought on by family differences, gave a premature check to his attempts of fixing in the liberal professions; in any of which he was unquestionably endowed with qualities to become eminent.

To our author's varieties of fortune, the public are probably indebted for no slight share of their amusement and instruction; few, if any, of our English writers having contributed more to the stock of their literary pleasure than Mr. Pratt, whose numerous writings in favour of philanthropy, have ranked him high in public esteem; and whose productions must have a pro-

portionate effect, in diffusing that delicacy and liberality of sentiment, and those rich effusions of fancy, which are no less ornamental, than beneficial to society.

Mr. Pratt's productive pen has proceeded in one undeviating progress, no less chaste in design than beautiful in execution, through the whole circle of the Belles Lettres: and there are very few literary subjects of which it has not, in the unwearied and unwearying course of its multifarious labours, presented us with a specimen of that versatility of talent, for which he is remarkable.

Our author's performances in prose and verse were for some years anonymous, or under an assumed signature, diffused in private circles, or amongst his friends. His first efforts were made in monthly publications, where they were soon sufficiently noticed to be copied into various vehicles.

When he was no more than twenty years of age, Mr. Pratt published a poetical work called The Tears of Genius, occasioned by the death of Dr. Goldsmith, being a poetical commemoration of the departed English bards, whose sentiment and style are caught with much spirit and accuracy; and thus the work is as happy in its execution as in its idea. This poem, as well as that of Sympathy, which has passed through various quarto, copious editions, with a rapidity equalled, in modern times, only by the Traveller, and Deserted Village, and almost unequalled for its delightful versification, benevolent sentiment, and exquisite imagery was collected, and given to the world, with others which the author deemed most worthy, under the title of Miscellanies, in four volumes. The muse of Mr.

Pratt has shone forth at various times, and, with additional lustre; in the effusions which she has offered at the shrine of unexampled goodness, as displayed by that extraordinary character the great philanthropist Howard; in vindicating the rights of nature, and inculcating the virtues of humanity. The poems, which we have here alluded to, are the Triumph of Benevolence, and the poem of Humanity.

Encouraged by public favour, our author produced a work of the novel kind, in which, Liberal Opinions on Man, Animals, and Providence, published in 1775, he discovered to the public that peculiar felicity in delineating characters, whether ludicrous or pathetic, which he has since carried to a degree of perfection equalled by few; he is the successful rival of Fielding, Richardson, and Sterne. As a novelist, Mr. Pratt, in his Pupil of Pleasure, has happily personified Lord Chesterfield's maxims in his famous letters; and by a natural train of events, in a story that touches every chord of the human heart, has demonstrated the pernicious and fatal tendency of that dazzling casuist. He has, in a second performance, given the contrast to the first, which had been deemed dangerous; and with the like felicity of diction, and the same splendour of fancy, avoided sedulously, whatever could prove hostile to delicacy or morals, in his Tutor of Truth. In another work of the novel kind, he has created, peopled, and endowed a village on the principles of the poet Shenstone, who had hinted at the "delight he should have had in building an entire neighbourhood, filling it with inhabitants, and then settling them according to their rank, feelings, and talents." In realizing this idea, Mr. Pratt has

proved its fallacy, and made the reader lament that it is only a fairy dream. This novel, founded on a benevolent, but chimerical sentiment, was appropriately entitled Shenstone Green; or, The *New* Paradise Lost; being a History of Human Nature; wherein the writer has proved, in the ultimate destruction of this little town, that Shenstone's Utopian plan could not be carried into execution, in the present state of society. Mr. P. has also, in the universably-admired novel of Emma Corbet, which has exhausted its ninth impression, affectingly illustrated and described those woes of war, which raged most furiously during the American contest. The last production of the novel kind is called Family Secrets, first published in 1797, ten years after Emma Corbet. This work may be denominated of the *old school*, where there is neither ghost, goblin, nor spectre. It presents sketches of literary conversations, woven into an affecting and interesting story, which, to the moral delicacies of Richardson, unites much of the humour of Fielding.

During several years succeeding 1788, Mr. Pratt resided chiefly on the Continent; and he has given to the public, the observations he made during his several tours, both at home and abroad, under the different titles of Gleanings in Wales and Westphalia, published in 1795; and Gleanings in England, descriptive of the countenance, mind, and character of the country; and of these works numerous extensive impressions have succeeded each other. Mr. Pratt's latest publication in prose is called Harvest Home, consisting of *supplementary* gleanings in various parts of England, particularly in Hampshire and Warwickshire; and containing original views of

society, and of the state of the poor, in the great manufacturing towns of Birmingham, Manchester, and Sheffield. It has been truly said by the critics, that, whoever has derived pleasure, and received instruction from the volumes of Gleanings, will experience, in the perusal of Harvest Home at least, equal satisfaction. Mr. Pratt is a traveller very different from all those enumerated by Sterne. Lively and pleasant exhibitions of manners, says one of the critics above alluded to, amusing and interesting anecdotes; reflections, gay, grave, sportive, and sentimental; all expressed in a familiar and animated style:—such are the qualities which distinguish our author as a tourist. His humorous or pathetic stories are of the first order of composition. The heart owns him resistless.

His last great poem is the Cottage Pictures, in the first edition called *Bread;* in two others, The *Poor*. It was first published in 1801, at a period of unexampled public distress. In its structure this poem is most happy, and in pathos and energy it is superior to any of Mr. Pratt's former publications, if we except his admirable poem of Sympathy; both these performances we have lately seen announced as intended to be combined in an elegant pocket volume, accompanied and illustrated by the pencil of De Loutherbourg; the elder Barker of Bath, Masquerier, and other distinguished artists.

With so much versatility of talent, and such a peculiar felicity in the delineation of characters, it was not likely that our author should suffer the stage to escape his notice. His tragedy founded on the story of Almoran and Hamet by Dr. Hawkesworth, Mr. Pratt's Tutor and Friend, had a run of twenty-six nights, with

very little intermission; and its success, it might have been imagined, would have tempted Mr. Pratt to court the tragic muse again; and if we are to credit green-room history, he has *more than one* production in preparation. Mr. Pratt has produced one comedy, which had the strength of the Drury-lane company, and which was received with the most unbounded applause till the introduction of a song, finely set by Linley, and enchantingly sung by Mrs. Crouch. It was strongly encored by the majority of the house, and as violently objected to by a few; yet, the half-price gentry crowding in at all parts of the theatre, just in the moment of this contest, the battle of hisses and plaudits then became more vehement, and from that instant nothing was heard distinctly of the rest of the piece. Indignant at this, the author did not accept the offer of the manager, to give it out for a second representation. And it is not improbable but the apparently undeserved fate of this comedy gave the author a disgust to writing for the stage, as we find in his Harvest Home no less than three unacted dramas, of which two certainly bid fairer for public favour than most of those which are the manufacture of modern play-wrights. Mr. Pratt's dramatic pieces are: Joseph Andrew, farce, 1778; The Fair Circassian, tragedy, acted at Drury-lane, 1780; School for Vanity, 1783.

Pye, Henry James—This gentleman is descended from an ancient family, seated at Faringdon, in Berkshire, which county he long represented in Parliament, and which paternal seat he sold in 1788 to Mr. Hallett of Cannons. He succeeded Mr. Thomas Warton as poet-laureat,

in 1790, having previously as well as since, produced several poems. He is author of The Siege of Meaux, tragedy, acted at Covent-garden, 1799; and Adelaide, tragedy, acted at Drury-lane, 1800.

QUIN, EDWARD—This gentleman is a native of Ireland, and completed his studies at Trinity College, Dublin. He afterwards embraced a military life, and distinguished himself in the German service. Since his return to England, he has had the editorship of several newspapers, which have risen into great repute from having had the support of his talents. He is now proprietor of three papers, The Mirror of the Times, The Englishman, and The British Mercury: each of these vehicles of information stand very high with the public, and are in great circulation.

Within these two years he has been elected a Common Councilman for the Ward of Farringdon Without, and on all public occasions has displayed great powers of thought, and accuracy of reasoning, in the language of eloquence. As a companion, Mr. Quin is found to unite in the scholar all those accomplishments which constitute the finished gentleman.

When very young he wrote a tragedy, called Elmira, 1790; to which is affixed an essay on dramatic composition.

RALPH, JAMES, Esq.—Was but of mean descent, and raised himself from obscurity solely by his merit. His first appearance in the world, before he became distinguished for his writings, was in the character of a schoolmaster at Philadelphia, in North America; which remote situation not suiting his active mind, he came to

England about the beginning of the reign of George the Second. He did not at first make any figure in the political world (in which he was afterwards to hold so distinguished a situation for his writings) but rather applied himself to writing for the stage, in which he was not very successful. He also produced some pieces of poetry, and for some pieces which were attributed to him, and which reflected on the sacred triumvirate, Mr. Pope, Dean Swift, and Mr. Gay, was severely handled by the former in his Dunciad. Mr. Pope there accuses him of being so illiterate, that he did not even understand French, whereas it is very certain that he was master of the French and Latin languages, and not altogether ignorant of the Italian; but truth was not always the motto of that distinguished writer, when he had an object in view, that he wished to hold up to public ridicule. Mr. Ralph's opposition to Sir Robert Walpole in the periodical papers, became so formidable, that it was deemed expedient to take him off by a pension.

He had great expectations from the late Prince of Wales, who made frequent use of his pen in the controversies in which he was engaged, but his hopes were soon blasted by the death of his Royal Highness. He, however, again came into notice at the accession of George the Third, and stood in the high road of preferment, but death put an end to all his schemes, at his house in Chiswick, after enduring a long and severe affliction of the gout, of which disorder also his daughter, about eighteen, died in a few weeks after him.

He wrote the following dramatic pieces: Fashionable Lady; or, Harlequin's Opera, 1730; Fall of the Earl of Essex, tragedy, 1730;

Lawyer's Feast, farce, 1744; and Astrologer, comedy, 1744. He was also the author of a performance which had some relation to the stage, entitled The Case of Authors.

RAMSAY, ALLAN—Is said to have been a barber in Edinburgh. His taste in poetry, however, has justly raised him to a degree of fame, that may in some measure be considered as a recompense for the frowns of fortune. His songs are in some esteem; as is also one of his dramatic pieces. He died in January 1758. He wrote The Nuptials, tragedy, 1723; and The Gentle Shepherd, pastoral comedy.

RANDALL, JOHN—Was the author of one trifling piece, called The Disappointment, ballad opera, 1732.

RAVENSCROFT, EDWARD—This writer, or rather compiler, of plays, lived in the reigns of Charles the Second and his two successors. He was descended from the ancient family of the Ravenscrofts in Flintshire, and was sometime a member of the Middle Temple; but disliking the labour of study to qualify him for the profession of the law, he betook himself to the Muses; but in that situation his aversion to fatigue accompanied him, and he preferred culling flowers from the writings of others, and the title of a plagiarist, to that of an original writer. He was, however, brought into notice by a vigorous opposition to Dryden, who might with great propriety have retorted on him in the words of Ajax:

"Ipse tulit pretium jam nunc certaminis hujus
Qui, cum victus erit, mecum certasse feretur."

He was the author of twelve dramatic pieces, and the names are as follow: Mamamouche, comedy, 1672; Careless Lovers; comedy, 1673; Scaramouch a Philosopher, &c. comedy, 1677; Wrangling Lovers, comedy, 1677; King Edgar and Alfreda, tragedy, 1677; English Lawyer, comedy, 1678; London Cuckolds, comedy, 1682; Dame Dobson, comedy, 1684; Titus Andronicus, tragedy, 1687; Canterbury Guests, comedy, 1695; Anatomist, comedy, 1697; and Italian Husband, tragedy, 1698.

RAWLINS, THOMAS—Was principal engraver of the Mint in the reigns of Charles the First and Second, and died in that employment in 1670. He was intimately acquainted with most of the wits and poets of his time, and wrote for amusement only; for in the preface to his first play, he thus addresses the reader: "Take no notice of my name, for a second work of this nature shall hardly bear it—I have no desire to be known by a threadbare coat, having a calling that will maintain it woolly." The pieces which pass under his name are the following: Rebellion, tragedy, 1640; Tom Essence, comedy, 1677; and Tunbridge Wells, comedy, 1678.

REED, JOSEPH—Is an example that strict attention to business is not incompatible with poetical pursuits. He was born at Stockton, in the county of Durham, about the year 1725; and succeeded his father in the business of a rope-maker, which he carried on there until 1754, when he removed to London, and settled in Ratcliff-highway, in a very extensive manufactory. In 1786 he applied to the managers of

Drury-lane to revive his tragedy of Dido, which they refused; whereupon he published An Appeal to the Public, in which (however just the remarks might be in other respects) he grossly committed himself, in mentioning two gentlemen as the compilers of the Biographia Dramatica who, it is asserted, were not concerned in it. He wrote The Superannuated Gallant, farce; Madrigal and Trulletta, mock tragedy, 1758; The Register Office, farce, 1761; Dido, tragedy, 1766; Tom Jones, comic opera, 1769; and The Impostor; or, Cure for Credulity, farce, 1776.

Reynolds, Frederick—Received his education at Westminster School, and was intended for the law, in which his father made a conspicuous figure; but instead of studying for that profession, he devoted his time to the service of the Muses. A few years ago he married Miss Mansel, of Covent-garden theatre; and has already produced the following plays, most of which have been successful: Werter, tragedy, 1786; Eloisa, tragedy, 1786; The Dramatist; or, Stop Him who can, comedy, 1789; The Crusade, historical romance, 1790; Notoriety, comedy, 1792; How to grow Rich, comedy, 1793; The Rage, comedy, 1794; Speculation, comedy, 1795; Fortune's Fool, comedy, 1796; The Will, comedy, 1797; Cheap Living, comedy, 1797; Laugh when you Can, comedy, 1798; Management, comedy, 1799; Life, comedy, 1800; Folly as it Flies, comedy, 1801; Delays and Blunders, comedy, 1802; Three per Cents.; or, No Wife no Money, comedy, 1803; The Caravan; or, The Driver and his Dog, musical piece, 1803 (in which a dog per-

formed the principal part); The Blind Bargain; or, Hear him out, comedy, 1804; Out of Place; or, The Lake of Lausanne, musical entertainment, 1805; The Delinquent, comedy, 1805; Deserts of Arabia, musical entertainment; and Arbitration; or, Free and Easy, musical entertainment, acted at Covent-garden, 1806.

RHODES, RICHARD, M. D.—Was born in London, and received the rudiments of his education at Westminster School, from whence he was transplanted to Christchurch College, Oxford, where he took only one degree. He then repaired to France, and took the degree of Doctor in Physic at Montpelier; but being of an unsettled disposition, or, perhaps, fond of travel, he took a journey to Spain, and died at Madrid in the year 1668. While at Oxford he wrote one play, entitled Flora's Vagaries, comedy, 1670.

RICHARDS, Mr.—Was the author of The Device; or, The Marriage Office, comic opera, 1777.

RICHARDSON, ELIZABETH—Was the daughter of a tradesman in the City. She left a comedy, called The Double Deception; and died in October 1779, the same year that her play was performed.

RICHARDSON, JOSEPH—This gentleman was born in the county of Northumberland about 1756; and having been educated at a respectable public school in the North, entered at St. John's College, Cambridge, 1775. He became a student of the Middle Temple in 1779, and was called to the bar in 1784. He was brought into Parliament under the patronage of the Duke of

Northumberland, and was one of the representatives of Newport, in Cornwall. This gentleman was one of the proprietors of Drury-lane theatre, and wrote several elegant poems; and so great is the merit of his only dramatic piece, The Fugitive, acted at the above theatre, 1792, that it is to be lamented he did not resume his pen, and endeavour to restore legitimate comedy to the stage. He was of a consumptive habit, and for a considerable time very indisposed. He died at an inn in the neighbourhood of Bagshot-heath, June 8, 1803.

ROBE, J.—Of this lady we can learn no account, except that she wrote a tragedy, called The Fatal Legacy, 1723.

ROBERTS, Miss—Is equally unknown. She is said to be the author of a play, not acted, called Malcolm, tragedy, 1779.

ROBINSON, Mr.—Was a resident of Westmoreland, and wrote a mock tragedy in his youth, called The Intriguing Milliners and Attornies' Clerks, 1738.

ROBINSON, Mrs. MARY—Was the daughter of a Captain Darby, who was born in America, and who died in 1787 at Bristol, having lost a considerable fortune in a commercial speculation. His widow, who was of an ancient and respectable family, was left with three children, two sons and this daughter, under whose roof she died some few years ago. Miss Darby had received part of her education in Bristol, at Miss Hannah More's seminary, and was afterwards removed to another near London. At the age

of seventeen she was introduced to Mr. Garrick, and under his auspices and friendly tuition, prepared herself for the stage in the character of Cordelia; but on her marriage with Mr. Robinson, then a student of Lincoln's-inn, she declined her intention; but which, on his embarrassment, she resumed, and made her first appearance at Drury-lane, under the patronage of the Duchess of Devonshire, in the character of Juliet, about the year 1776. She remained on the stage till 1779, performing the principal characters in tragedy and genteel comedy. In 1778 she produced, for her own benefit, a musical farce, called The Lucky Escape; and in 1794, a farce, called Nobody, acted at Drury-lane without success. She, however, acquired a considerable share of literary fame by her poems and novels. This lady also published a tragedy, called The Sicilian Lover, 1796, which had been offered in vain to the proprietors of Drury-lane. She died in 1801, having been for some time indisposed.

Rogers, Richard—Is better known as an officer in the army, wherein he acquired the commission of a major, than by any of his literary productions. His name is frequently to be met with during the course of the war in North America, 1761. He published a work, containing an account of his several campaigns, and a description of the British Colonies in that part of the globe. He wrote a tragedy, called Ponteach; or, The Savages of America, 1766.

Rolt, Richard—Was allied to the family of Ambrose Phillips. He subsisted entirely by his pen; and was employed, with Christopher

Smart, in some theatrical enterprise at the Little Theatre in the Hay-market, and afterwards was concerned with Shuter in a scheme of the like nature; in consequence of which he was noticed by Churchill in his Rosciad. He died as he had long lived, in distress, about the year 1773.

ROOME, EDWARD—Was the son of an undertaker in Fleet-street, and brought up to the law. In the notes to the Dunciad, b. iii. l. 152, where he is introduced, he is said to have been a virulent party writer, and to have offended Mr. Pope by some papers, called *Pasquin*, wherein that gentleman was represented as guilty of malevolent practices with a great man (Bishop Atterbury), then under the prosecution of Parliament.

Mr. Roome succeeded his friend Horneck as Solicitor to the Treasury, and died the 10th of December, 1729. He wrote a piece, called The Jovial Crew, comic opera, which was, some years after his death, revived at Covent-garden with great success.

ROWE, NICHOLAS, Esq.—Son of John Rowe, serjeant at law, was born at Little Berkford, in Bedfordshire, anno 1673. He received the first rudiments of his education at a private seminary in Highgate, and completed his scholastic knowledge under Dr. Busby. He afterwards entered a student of the Middle Temple, and might have made a figure in the law, if the love of poetry and the belles letters had not too much attracted his attention.

At the age of twenty-five he wrote his first tragedy, The Ambitious Step-Mother; the great success of which made him entirely lay aside all

thoughts of the law. Rowe is chiefly to be considered, as Dr. Johnson observes, in the light of a tragic writer and a translator. In his attempt at comedy he failed so ignominiously, that his Biter is not inserted in his works; and his occasional poems and short compositions are rarely worthy of either praise or censure: for they seem the casual sports of a mind seeking rather to amuse its leisure, than to exercise its powers. In the construction of his dramas there is not much art; he is not a nice observer of the unities. He extends time, and varies place, as his convenience requires. To vary the place is not (in the opinion of the learned writer from whom these observations are borrowed) any violation of nature, if the change be made between the acts; for it is no less easy for the spectator to suppose himself at Athens in the second act, than at Thebes in the first; but to change the scene, as is done by Rowe, in the middle of an act, is to add more acts to the play; since an act is so much of the business as is transacted without interruption. Rowe, by this license, easily extricates himself from difficulties; as in Lady Jane Grey, when we have been terrified with all the dreadful pomp of public execution, and are wondering how the heroine or the poet will proceed, no sooner has Lady Jane pronounced some prophetic rhymes, than—pass and be gone—the scene closes, and Pembroke and Gardiner are turned out upon the stage. "I know not," says Dr. Johnson, "that there can be found in his plays any accurate discrimination of kindred qualities, or nice display of passion in its progress: all is general and undefined. Nor does he much interest or affect the audience, except in Jane Shore, who is always seen and heard with pity. Alicia is a character

of empty noise, with no resemblance to real sorrow, or to natural madness. Whence, then, has Rowe his reputation? From the reasonableness and propriety of some of his scenes, from the elegance of his diction, and the suavity of his verse. He seldom moves either pity or terror, but he often elevates the sentiments; he seldom pierces the heart, but he always delights the ear, and often improves the understanding."

Being a great admirer of Shakspeare, he gave the public an edition of his plays, to which he prefixed an account of that great man's life. But the most considerable of Mr. Rowe's performances was a Translation of Lucan's Pharsalia, which he just lived to finish, but not to publish; for it did not appear in print till ten years after his death.

His attachment to the Muses, however, did not entirely unfit him for business; for when the Duke of Queensberry was Secretary of State, he made Mr. Rowe his Under-secretary for Public Affairs: but after the Duke's death, the avenues to his preferment being stopped, he passed his time in retirement during the rest of Queen Anne's reign.

On the Accession of George the First he was made poet-laureat, and one of the land-surveyors of the customs in the port of London. He was also Clerk of the Council to the Prince of Wales, and the Lord Chancellor, Parker, made him his Secretary for the Presentations; but he did not long enjoy these promotions, for he died December 6, 1718, in the 45th year of his age.

Our author was twice married, had a son by his first wife, and a daughter by his second. He lived beloved, and at his death had the honour to be lamented by Mr. Pope, in an epitaph which

is printed in Pope's works, although it was not affixed on Mr. Rowe's monument in Westminster Abbey, where he was interred in the Poet's Corner, opposite to Chaucer. His dramatic pieces are: The Ambitious Step-Mother, tragedy, 1700; Tamerlane, tragedy, 1702; Fair Penitent, tragedy, 1703; The Biter, comedy, 1705; Ulysses, tragedy, 1706; Royal Convert, tragedy, 1708; Jane Shore, tragedy, 1713; Lady Jane Grey, tragedy, acted at Drury-lane, 1715.

RULE, JOHN—Was a school-master at Islington, and is supposed to be the author of a comedy, called The Agreeable Surprize, 1766.

RYAN, LACY—This performer was born in the parish of St. Margaret, Westminster, about the year 1694. He was the son of Daniel Ryan, a tailor, and had his education at St. Paul's School, after which he was designed for the law, and was therefore a short time with Mr. Lacy, an attorney, who was his god-father. He had some thoughts of going to the East Indies with his brother (who died there in 1719), but a stronger propensity to the stage prevailing, by the friendship of Sir Richard Steele he was introduced into the Hay-market company, 1710. One of the first parts, which was suddenly put into his hands, was Seyton, an old officer in the tragedy of Macbeth, at which time he was about sixteen years of age. Betterton, who performed Macbeth, and had not seen Ryan before he came on the stage, was surprised at the sight of a boy in a large *full-bottomed wig*. However, by his looks he encouraged him to go on with what he had to say; and when the scene was over, commended the actor, but reproved old Downs, the

prompter, for sending on the stage a *child* to represent a man advanced in years. At the age of eighteen he acquired considerable fame in the part of Marcus, during the run of Cato, in 1712, in which he had been instructed by the author, and his friend Steele. He from that time increased in favour, and arose to a very conspicuous rank in his profession.

The friendship which subsisted between Mr. Quin and Mr. Ryan was inviolate; and it is remarkable, that they were each at the same time embarrassed by a similar accident.

June 20, 1718, Ryan was at the Sun eating-house, Long-acre, at supper, when a Mr. Kelly, who had before terrified several companies by drawing his sword on persons whom he did not know, came into the room in a fit of drunkenness, abused Ryan, and drew his sword on him, with which he made three passes before Ryan could get his own sword, which lay in the window. With this he wounded Mr. Kelly in the left side, who immediately expired. It does not appear that Ryan was obliged to take his trial for this homicide. He had received a shot by an accident, which rendered his voice disagreeable, till the discordance of it became familiar to the ear. Garrick declared that the greatest part of his merit in Richard the Third arose from the observations he had made on Ryan's manner of playing it. He wrote the Cobler's Opera, farce, acted in 1729, and died on August 15, 1760.

Rymer, Thomas—This gentleman was born in the North of England, and educated at the University of Cambridge, but at what College, is not known. On his settling in London he became a member of the Society of Gray's-inn, and

in 1692 succeeded Mr. Shadwell, as historiographer to King William the Third. He was a man of great learning, and a lover of poetry, but considered an indifferent critic, as he was totally disqualified for it by his want of candour. The severities which he has inserted in his view of several tragedies, besides those of the inimitable Shakspeare, are scarcely to be forgiven, and must surely be considered as a kind of sacrilege committed on the *Sanctum Sanctorum* of the Muses. He was a very excellent antiquarian and historian. Some of his pieces relating to our constitution are remarkably good, and his well known valuable and most useful work, entitled The Fœdera, printed in seven volumes folio, will stand an everlasting monument of his worth, his indefatible assiduity, and clearness of judgment as an historical compiler. He died on the 14th day of December, 1713, and was buried in the parish-church of St. Clement Danes. He wrote a tragedy, called Edgar, 1678.

Ryves, Elizabeth—Wrote a comic opera, called The Prude, 1777.

Saint John, Hon. Henry—This gentleman is brother to Lord Bolingbroke. He wrote two dramatic pieces under these titles, Mary Queen of Scots, tragedy, acted at Drury-lane in 1789; and The Isle of St. Marguerite, musical entertainment, ditto, 1789.

Savage, Richard—Was the unfortunate son of the most unnatural of mothers, Ann Viscountess of Macclesfield, who confessed that her husband, the Earl of Macclesfield, was not the father of the child, but that he was adulterously

begotten by the Earl of Rivers, whose name was Savage. This declaration she voluntarily made in the 1697, in which year our author was born in Fox-court, Holborn, and was christened under the name of Richard Smith, in order to procure a separation from her husband, with whom she had lived for some time on very uneasy terms.

Strange as it may appear, the Countess looked upon her son from the moment of his birth with a kind of abhorrence. She resolved to disown him, and therefore committed him to the care of a poor woman, whom she directed to educate him as her own, enjoining her never to inform him who were his real parents. The hapless infant, however, was not wholly abandoned. The Lady Mason, mother to the Countess, took some charge of his education, and placed him at a grammar-school near St. Alban's, where he went by the name of his nurse.

While at this school, his father, the Earl of Rivers, was seized with a distemper which threatened his life; and as he lay on his death-bed was desirous of providing for this, among others of his natural children. Accordingly, he sent to the Countess to inquire after her son, and she had the monstrous cruelty to *declare him dead!* The Earl, not suspecting that there could exist in nature a mother who could thus causelessly ruin her child, without procuring any advantage to herself by so doing, believed her wicked report, and thereupon bestowed upon another the sum of 6000*l.*, which he had before bequeathed to his son by Lady Macclesfield.

This unnatural woman did not stop here in her enmity to, and even persecution of, her son. She formed a scheme, on his quitting the above mentioned school, to have him kidnapped away

to the West Indies; but this contrivance was by some accident defeated. She then hatched another device, with a view of burying him in poverty and obscurity for the remainder of his days; and had him placed with a shoe-maker in Holborn. In this station, however, he did not long continue; for his nurse dying, he went to take care of the effects of his supposed mother, and found in her boxes some of Lady Mason's letters to the good woman, which informed young Savage of his birth, and the cause of its concealment.

From the moment of this discovery it was natural for him to grow dissatisfied with his station and employment in Holborn. He now conceived he had a right to share in the affluence of his real mother, and he therefore directly, and perhaps indiscreetly, applied to her, and made use of every art to awaken her tenderness, and attract her regard. But in vain did he solicit his unfeeling parent; she avoided him with the utmost precaution, and took measures to prevent his ever entering her house on any pretence whatever. Savage was at this time so touched with the discovery of his birth, that he frequently made it his practice to walk in the evening before his mother's door, in the hope of seeing her by accident; and often did he warmly solicit her to admit him to see her, but all to no effect. We are not told by what means he got rid of his obligations to the shoe-maker, or whether he was ever actually bound to him; but we find him now reduced to the miseries of want, and employed in literary pursuits, especially poetry. Necessity, however, first made him an author: and he was very oddly initiated into the mysteries of the press by a little poem on a very sin-

gular subject for such a person as our young author to meddle with; viz. the famous *Bangorian* Controversy, then warmly agitated by the polemical writers of that time. This was, however, but a crude effort of uncultivated genius, of which the author was afterwards ashamed. He then attempted another kind of writing; and at only eighteen years of age offered a comedy to the stage, entitled Woman's a Riddle; which was refused by the managers. This play turned out, however, not to be his, but one given by a lady.

Two years after this he wrote Love in a Veil, but with little better success than before; for it was acted so late in the year, that the author received scarce any other advantage from it than the acquaintance of Sir Richard Steele and Mr. Wilks, the celebrated comedian, by whom he was pitied, countenanced, and relieved. The former espoused his interest, and proposed to have established him in a settled scheme of life, and to have married him to a natural daughter of his, on whom he intended to bestow 1000*l.*; but Sir Richard conducted his own affairs so badly, that he found too much difficulty in raising so considerable a sum, on which account the marriage was delayed. In the mean time some officious person informed the knight that his intended son-in law had ridiculed him; which, whether true or not, so provoked Sir Richard, that he withdrew his friendship from Savage, and never afterwards admitted him into his house. Mr. Wilks, however, still remained in his interest; and even found means to soften the heart of Savage's mother, so far as to obtain from her the sum of 50*l.* with a promise of farther relief for her out-

cast offspring; but we do not find that this promise was performed.

Being thus obliged to depend on Mr. Wilks, he became an assiduous frequenter of the theatre, and thence the amusements of the stage took such possession of his mind, that he was never absent from a play for several years. In 1723 he brought out his tragedy of Sir Thomas Overbury, in which he himself performed the principal character, but with so little reputation, that he used to blot his name out of the *Dramatis Personæ*, whenever the printed copies came in his way. The profits of his tragedy which amounted to about 200*l.* and his miscellanies together, had now for a time somewhat raised poor Savage, both in circumstances and credit; when a misfortune befell him, by which not only his reputation but his life was endangered.

On the 20th of November, 1727, Mr. Savage came from Richmond, whither he had for some time retired, in order to pursue his studies without interruption; and accidentally meeting with two acquaintances, whose names were Marchant and Gregory, he went in with them to a coffee-house, where they sat drinking till late at night, and agreed to ramble about the streets, and divert themselves with such incidents as should occur till morning In a coffee-house near Charing-cross they got into a quarrel, swords were drawn, and in the confusion a Mr. James Sinclair was killed. A woman servant was likewise accidentally wounded by Savage, as she was endeavouring to hold him. Savage and his companions being taken into custody, were tried for this offence, and both he and Gregory were capitally convicted of murder. Savage pleaded his own

cause, and behaved with great resolution; but it was too plainly proved that he gave Sinclair his death wound, while Gregory commanded the sword of the deceased.

While under sentence of death his cruel mother had the horrible inhumanity to prejudice the Queen against him at this critical juncture, by telling her Majesty the most malicious falsehoods of her unhappy son; which so far answered her diabolical purpose, that for a long time the Queen totally rejected all petitions that were offered to her in favour of this unhappy man. At length, however, compassion raised him a friend, whose rank and character were too eminent to fail of success: this was the amiable Countess of Hertford, afterwards Dutchess of Somerset, who laid before the Queen a true account of the extraordinary story and sufferings of poor Savage; and in consequence of such seasonable and powerful interposition in his favour, he was soon after admitted to bail; and in March 1728, he pleaded the royal pardon.

Now he had recovered his liberty, a lucky thought struck him, that he might *compel* his mother to render him a service, and extort from her by a lampoon, what she refused to natural affection. Whether shame prevailed with her, or whether her relations had more delicacy than herself, is not very clear; but the event might have made Savage happy for life, had he possessed but common prudence. In short, Lord Tyrconnel received him upon an equal footing, and allowed him 200*l.* a year. Savage lived for some time with his noble friend in the utmost ease and affluence; and the world seemed to smile upon him, as though he had never experienced the slightest of its frowns; and in this

gay period of his days he published The Wanderer, a moral poem, which was approved by Mr. Pope, and which the author himself considered as his master-piece. It was addressed to the Earl of Tyrconnel, with the highest strains of panegyric. These praises, however, in a short time, he found himself inclined to retract, being discarded by the nobleman on whom he had bestowed them. The cause assigned by his Lordship for withdrawing his protection from this ill-fated man, was, that Savage was guilty of the most abandoned behaviour, introducing company into his house, with whom he practised the most licentious frolics, and committed all the outrages of drunkenness: moreover, that he pawned or sold books of which his Lordship had been made a present, so that he had often the mortification to see them exposed to sale upon stalls.

Being thus once more turned adrift upon the world, Savage, whose passions were very strong, and whose gratitude was very small, became extremely diligent in exposing the faults of Lord Tyrconnel, and he now thought himself again at liberty to take his revenge upon his mother. Accordingly he wrote The Bastard, a poem, remarkable for the vivacity in beginning, where he finely enumerates the imaginary advantages of base birth, and for the pathetic conclusion, wherein he recounts the real calamities which he suffered by the crime of his parents. This poem had a great sale; and its appearance happening at the time when his mother was at Bath, many persons there took frequent opportunities of repeating passages from The Bastard, in her hearing; so that she was obliged to fly the place, and take shelter in London.

Some time after this, Savage formed the resolution of applying to the Queen, who having once given him life, he hoped she might farther extend her goodness to him, by enabling him to support it. With this view he published a poem on her birth-day, which he called The Volunteer Laureat. He had not at that time one friend to present his verses to her Majesty; who, nevertheless, sent him 50*l.* with an intimation that he might annually expect the same bounty. Accordingly he continued to pay her Majesty this compliment on every ensuing birth-day, and had the honour of presenting her compositions, and of kissing her Majesty's hand. But though Savage found so many friends, and had so many resources and supplies, he was ever in distress. The Queen's annual allowance was nothing to a man of his strange and singular extravagance. His usual custom was, as soon as he had received his pension, to disappear with it, and secrete himself from his most intimate friends till every shilling of the 50*l.* was spent, which done, he again appeared pennyless as before; but he would never inform any person where he had been, nor in what manner his money had been dissipated. His wit and parts, however, still raised him new friends as fast as his ill-behaviour lost him his old ones; and Sir R. Walpole, the Prime Minister, was warmly solicited in his favour. But though promises were made, nothing more than promises were obtained from that celebrated statesman. He was even reduced so low as to be destitute of a lodging, insomuch that he often passed his nights in those mean houses which are set open for casual wanderers; sometimes in cellars, amidst the riot and filth of the most profligate of the rabble; and

not seldom would he walk the streets till he was weary, and then lie down in the summer on a bulk, or in the winter with his associates among the ashes of a glass house.

This life, unhappy as it may be already imagined, was yet rendered more unhappy by the death of the Queen, in 1738; which stroke deprived him of all hopes from court. His pension was discontinued; and the insolent manner in which he *demanded* of Sir Robert Walpole to have it continued for ever, cut off this considerable supply; which possibly had been only delayed, and might have been recovered by proper application. His distress now became so notorious, that a scheme was at length concerted for procuring him a permanent relief. It was proposed that he should retire into Wales, with an allowance of 50*l.* per annum, which offer he gladly acceded to.

In 1739 he set out for Swansea, with fifteen guineas to bear the expences of his journey, but on the fourteenth day after his departure, his friends and benefactors, the principal of whom was Mr. Pope, were surprized with a letter from Savage, informing them that he was yet upon the road, and could not proceed for want of money. There was no other remedy than a remittance; which was sent him, and by the help of which he was enabled to reach Bristol, from whence he was to proceed to Swansea by water. At Bristol, however, he found an embargo laid upon the shipping; so that he could not immediately obtain a passage. Here, therefore, being obliged to stay for some time, he, with his usual facility, so ingratiated himself with the principal inhabitants, that he was frequently invited to their houses, distinguished at their public entertain-

ments, and treated with a regard that highly gratified his vanity, and therefore easily engaged his affections.

At length, with great reluctance, he proceeded to Swansea, where he lived about a year, very much dissatisfied with the diminution of his salary; for he had in his letters treated his contributors so insolently, that most of them withdrew their subscriptions. Here he finished his tragedy, and resolved to return with it to London; which was strenuously opposed by his great and constant friend Mr. Pope; who proposed that Savage should put this play into the hands of Mr. Thomson and Mr. Mallet, in order that they might fit it for the stage; that his friends should receive the profits it might bring in, and that the author should receive the produce by way of annuity. This kind and prudent scheme was rejected by Savage with the utmost contempt. He declared he would not submit his works to any one's correction; and that he would no longer be kept in leading-strings. Accordingly he soon returned to Bristol, in his way to London; but at Bristol meeting with a repetition of the same kind treatment he had before found there, he was tempted to make a second stay in that opulent city for some time. Here he was again not only caressed and treated, but the sum of 30*l.* was raised for him, with which it had been happy if he had immediately departed for London: but he never considered that a frequent repetition of such kindness was not to be expected, and that it was possible to tire out the generosity of his Bristol friends, as he had before tired his friends every where else. In short, he remained here till his company was no longer welcome. His visits in any family were too often

repeated; his wit had lost its novelty, and his irregular behaviour grew troublesome.

Necessity came upon him before he was aware; his money was spent, his clothes worn out, his appearance was shabby, and his presence was disgustful at every table. He now began to find every man from home at whose house he called, and he found it difficult to obtain a dinner. Thus reduced, it would have been prudent in him to have withdrawn from the place; but Prudence and Savage were never acquainted. He staid in the midst of poverty, hunger and contempt, till the mistress of a coffee-house arrested him for about 10*l.* and sent him to prison. But it was the fortune of this extraordinary mortal always to find more friends than he deserved. The keeper of the prison took compassion on him, and greatly softened the rigours of his confinement by every kind of indulgence; he supported him at his own table, gave him a room to himself, allowed him to stand at the door of the gaol, and even frequently took him into the fields, for the benefit of the air and exercise: so that, in reality, Savage endured fewer hardships in this place than he had usually suffered during the greatest part of his life.

While he remained in this not intolerable prison, his ingratitude again broke out, in a bitter satire on the City of Bristol, to which he certainly owed great obligations. This satire he entitled London and Bristol Compared; and in it he abused the inhabitants of the latter with such a spirit of resentment, that the reader would imagine he had never received any other than the most injurious treatment in that city.

When Savage had remained about six months in this hospitable prison, he received a letter from Mr. Pope (who still continued to allow him 20*l.* a year), containing a charge of very atrocious ingratitude. What were the particulars of this charge we are not informed; but from the notorious character of the man, there is reason to fear that Savage was but too justly accused. He, however, solemnly protested his innocence; but he was very unusually affected on this occasion. In a few days after, he was seized with a disorder, which, at first, was not suspected to be dangerous; but growing daily more languid and dejected, he expired on the 1st of August, 1743.

His dramatic works we have already mentioned, but in conformity to our method, here recapitulate them: Love in a Veil, comedy, from the Spanish, 1719; Sir Thomas Overbury, tragedy, 1724. To which may be added, a second tragedy on the subject of the latter, which he had begun to write during his residence in Wales. This he left in pawn with the gaoler at Bristol, with whom it remained when our author died. On that event it was bought by Mr. Cave for seven guineas, and laid by among his own papers, where it was found many years after. It was then put into the hands of Mr. William Woodfall, who made some alterations in it himself, and received others both from Mr. Garrick and Mr. Colman: these, however, consisted chiefly of transpositions. When completed, it was produced at Covent-garden in the year 1777, and acted with applause.

SAUNDERS, CHARLES—Lived in the reign of Charles II. Langbaine informs us, that his wit

began "to bud" as early as that of the incomparable Cowley, and he was, like him, a King's Scholar at Westminster School at the time that he wrote a tragedy, called Tamerlane the Great, 1681.

Scawen, John—Was brought up to the army, and fought a duel with the famous George Robert Fitzgerald, of Ireland, whose vindictive disposition brought him at last to an ignominious end. The quarrel began at Vauxhall, where Fitzgerald's companion, Captain Croft, had some words with the Rev. Mr. Bate Dudley, on account of some misbehaviour to Mrs. Hartley, an actress, who belonged to Covent-garden in 1773. Mr. Scawen wrote a farce, called The Girl in Style, acted with but indifferent success at Covent-garden, 1786.

Scott, Thomas—Was born in the reign of King William III., and educated at Westminster, whence he was removed to the University of Cambridge; and during the latter part of Queen Anne's reign, he was Secretary to the Earl of Roxburgh. He wrote, Mock Marriage, comedy, 1696; and The Unhappy Kindness, tragedy, 1697.

Sedley, Sir Charles, Bart.—This gentleman was one of the gay wits that enlivened the pleasurable court of King Charles II. He was grandson of Sir William Sedley, Bart. the munificent founder of the *Sedleian* Lecture of Natural Philosophy at Oxford, and son of Sir John Sedley, of Aylesford, in Kent, Bart., by his wife Elizabeth, daughter and heir of Sir Henry Saville, Knt. Sir Charles was born about the year 1639;

and, after a proper foundation of learning, was admitted a fellow-commoner of Wadham College, in Lent term, 1655-6. He lived in retirement till the Restoration of Charles II. when he came to London, in order to join in the general gaiety of that age. He was soon introduced to the King; and it was not long before they who recommended him to his Majesty, found they had thereby, in some measure, supplanted themselves. Sir Charles had such a polite easiness in his manner and conversation, as set him higher in the royal notice and favour than any of the courtiers his rivals, notwithstanding they all aimed at the same turn, and some of them even excelled in it. In the view of heightening their pleasures, our author, among the rest, did not neglect to exert his talents in writing.

Dissoluteness and debauchery were the scandalous characteristics of the times, and it was Sir Charles's ambition to distinguish himself among the foremost in the fashion. In June 1663, our author, Lord Backhurst, and Sir Thomas Ogle, were convened at a public-house in Bow-street, Covent-garden, and being inflamed with strong liquors, they went up to the balcony belonging to the house, and there shewed indecent postures, and gave great offence to the passengers in the street, by very unmannerly discharges upon them; which done, Sedley stripped himself naked, and preached to the people in a gross and scandalous manner: whereupon a riot being raised, the mob became clamorous, and would have forced the door next to the street; but being opposed, the preacher and his company were driven from the balcony, and the windows of a room into which they retired were broken by the mob. The frolic was soon

reported abroad; and as persons of fashion were concerned in it, it was so much the more aggravated. The company were summoned to appear before a court of justice in Westminster Hall, where, being indicted for a riot, they were all fined, and our author was sentenced to pay 500*l.* After this affair, Sir Charles took a more serious turn, applied himself to business, and became a Member of Parliament, in which he was a frequent speaker.

Sir Charles distinguished himself in his opposition to the standing army which James the Second considered as necessary, and the King accordingly dissolved the Parliament to get rid of his opponents. Our author was also very active in bringing on the Revolution. This was thought the more extraordinary, as he had received favours from James; but that Prince had taken a fancy to Sir Charles's daughter (though it seems she was not very handsome), and, in consequence of his intrigues with her, he created Miss Sedley Countess of Dorchester. This honour, so far from pleasing, greatly shocked, Sir Charles. However libertine himself had been, yet he could not bear the thoughts of his daughter's dishonour; and with regard to this her exaltation, he only considered it as rendering her more conspicuously infamous. He therefore conceived a hatred for the King; and from this, as well as other motives, readily joined to dispossess him of the throne. A witty saying of Sedley's on this occasion is recorded: "I hate ingratitude," said Sir Charles; "and therefore as the King has made my daughter a Countess, I will endeavour to make his daughter a Queen:" meaning Mary, married to the Prince of Orange, who dispossessed James of the throne at the ever-glorious Revolution.

The productions of his pen were some plays and amorous poems, in which the softness of the verses was so exquisite, as to be called by the Duke of Buckingham, Sedley's *witchcraft*. Sir Charles lived many years after the Revolution, in full possession of his wit and humour, and was to the last an agreeable companion. He died at a good old age, August 20, 1701. His dramatic writings are—The Mulberry Garden, 1668; Antony and Cleopatra, tragedy, 1667; Belcamina; or, The Mistress, comedy, 1687; Beauty the Conqueror; or, The Death of Mark Antony, tragedy; The Grumbler, comedy, in three acts; The Tyrant King of Crete, tragedy.

ST. SERFE, Sir THOMAS—Was a native of North Britain, and in the King's service in the North of Scotland in the times of the troubles, though in which part is not now known. He wrote a play, called Covent-garden Drollery, 1672.

SETTLE, ELKANAH—Was the son of Joseph Settle, of Dunstable, in Bedfordshire. He was born in 1648, and in the eighteenth year of his age was entered commoner of Trinity College, Oxon; but he quitted the University without taking any degree, and came to London, where he applied himself to the study of poetry, in which he lived to make no inconsiderable figure.

Finding the nation divided between the opinions of Whig and Tory, he thought proper, on first setting out in life, to join the Whigs, who were then, though the minor, yet a powerful, party, and in support of which he

employed his talents as a writer. Afterwards, he changed sides, turned Tory, and wrote for that party with as much zeal as he had formerly shewn for the interest of the Whigs. He also wrote an heroic poem on the Coronation of the High and Mighty Monarch James II., 1685; commenced a journalist for the court, and published weekly an essay in behalf of the Administration. Poor Elkanah was unfortunate in the change of his party; for before he had derived any solid advantage from abandoning his old friends, the Revolution took place, and from that period, having lost all his credit, he lived poor and despised, subject to all the miseries of the most abject state of indigence, and destitute of any advantageous and reputable connexion.

In the year 1680 he was so violent a Whig, that the famous ceremony of Pope burning on the 17th of November was entrusted to his management; and he seems to have been, at that time, in the confidence of those who opposed Government. After his change, like other converts, he became equally violent against those with whom he had before associated, and actually entered himself a trooper in King James's army at Hounslow-heath. In the latter part of his life he was so reduced, as to attend a booth in Bartholomew Fair, kept by Mrs. Minns, and her daughter, Mrs. Leigh, and received a salary from them for writing drolls, which generally were approved of. He was also obliged to appear, in his old age, as a performer in these wretched theatrical exhibitions; and in a farce, called St. George for England, acted a dragon enclosed in a case of green leather of his own invention. In the end, he obtained admission into

the Charter-house, and died there February 12, 1723-4.

He wrote the following dramatic works: Cambyses King of Persia, tragedy, 1671; The Empress of Morocco, tragedy, 1678; Love and Revenge, tragedy, 1679; The Conquest of China by the Tartars, 1676; Ibrahim the Illustrious Bassa, tragedy, in heroic verse, 1677; Pastor Fido; or, The Faithful Shepherd, pastoral, 1677; Fatal Love; or, The Forced Inconstancy, 1680; The Female Prelal; being the History of the Life and Death of Pope Joan, tragedy, 1688; The Heir of Morocco, tragedy, 1682; Distressed Innocence; or, The Princess of Persia, 1691; The Ambitious Slave; or, A Generous Revenge, tragedy, 1694; Philaster; or, Love lies Bleeding, 1695; The World in the Moon, opera, 1697; The Virgin Prophetess; or, The Fate of Troy, opera, 1701; City Ramble; or, the Play-house Wedding, comedy, no date; The Siege of Troy, tragedy, 1707; The Ladies, comic opera, 1718.

Sewell, Dr. George—This gentleman was born at Windsor, where his father was Treasurer and Chapter Clerk of the College. Our author was educated at Eton School, but afterwards went to the University of Cambridge, where he was entered of Peter-house College, and there took the degree of Bachelor of Physic in 1709. From thence he went to Leyden, where he studied under the famous Dr. Boerhaave; and on his return to England, he practised physic at Hampstead, where he died in February, 1720. As an author he was undoubtedly possessed of a considerable share of genius, and wrote in concert

with several of his contemporary geniuses, particularly in the Spectator and Tatler, in the fifth volume of the latter, and the ninth of the former, in which he was principally concerned; as also in a translation of the Metamorphoses of Ovid, and an edition of Shakspeare's Poems. He left only one dramatic piece, Sir Walter Raleigh, tragedy, 1719.

SHADWELL, CHARLES—This gentleman was nephew to the Poet-laureat, whose life we shall record in the next article; but Chetwood, in his British Theatre, makes him more nearly related, being, as he says, his younger son. He had served in Portugal, and enjoyed a post in the Revenue in Dublin, in which city he died on the 12th of August, 1726. His dramatic pieces are: the Fair Quaker of Deal, comedy, 1710; Humours of the Army, comedy, 1713; Hasty Wedding, comedy, no date; Sham Prince, comedy, no date; Rotheric O'Connor, tragedy, no date; Plotting Lovers, farce; Irish Hospitality, comedy. All these, excepting the Fair Quaker of Deal, and the Humours of the Army, made their appearance on the Irish stage only.

SHADWELL, THOMAS—Poet-laureat to King William III., was descended from an ancient family in Staffordshire, and was born about the year 1640, at Lanton-hall, in Norfolk, a seat belonging to his father, who was bred to the law; but having an ample fortune, did not trouble himself with the practice, choosing rather to serve his country as a justice of the peace. He was in that commission for three counties, Middlesex, Norfolk, and Suffolk; and discharged

the office with distinguished ability and exact integrity.

Our author was intended for the law; but having a taste for polite literature, he became acquainted with the most celebrated wits of the age. His first specimen of dramatic poetry was a comedy, called The Sullen Lovers; or, The Impertinents, which was acted at the Duke's Theatre. It was impossible in those times to shine among the great ones, which is the poet's ambition, without siding with one of the parties, Whig or Tory: Mr. Shadwell's lot fell among the Whigs, and in consequence thereof, he set up as a rival to Dryden. Hence there grew a mutual dislike between them; and upon the appearance of Dryden's tragedy, called The Duke of Guise, 1683, our author was charged with having the principal hand in writing a piece, entitled, Some Reflections on the pretended Parallel in the Play called The Duke of Guise, in a Letter to a Friend; which was printed the same year, in four sheets, 4to. Mr. Dryden wrote a vindication of the Parallel; and such a storm was raised, both against Shadwell and his friend Hunt, who assisted him in it, that this latter was forced to fly to Holland; and we find our author complaining, that in these, which he calls the worst of times, his ruin was designed, and his life sought; and that for near ten years, he was kept from the exercise of that profession which had afforded him a competent subsistence. However, he at last saw himself crowned with the laurel, which was stripped from the brows of his antagonist, who, thereupon, by way of revenge, wrote a severe satire against him, called Mac Flecknoe.

Our new Laureat had the misfortune to enjoy his honour but a very few years, for he died suddenly in 1692, in the fifty-second year of his age, at Chelsea, where he was buried.

After his death came out, The Volunteers; or, The Stock-Jobbers, a comedy, acted by Their Majesties' Servants, with a dedication to the Queen, by Mrs. Shadwell, widow of the above. His dramatic works are: The Sullen Lovers; or, The Impertinents, comedy, 1668; The Royal Shepherdess, tragi-comedy, 1669; The Humourist, comedy, 1671; The Miser, comedy, 1672; Epsom Wells, comedy, 1673; Psyche, tragedy, 1675; The Libertine, tragedy, 1676; The Virtuoso, comedy, 1676; The History of Timon of Athens, the Man-hater, 1678; A True Widow, comedy, 1679; The Woman Captain, comedy, 1680; The Lancashire Witches, and Teague O Divelly, the Irish Priest, comedy, 1682; The 'Squire of Alsatia, comedy, 1688; Bury Fair, comedy, 1689; Amorous Bigot, with the Second Part of Teague O'Divelly, 1690; The Scowerers, comedy, 1691; The Volunteers; or, The Stock-Jobbers, a posthumous comedy, already mentioned, 1693.

SHARP, LEWIS—This gentleman lived in the reign of Charles I., and wrote a comedy, called The Noble Stranger, 1640.

SHARPMAN, EDWARD—This gentleman was a member of the Middle Temple in the reign of James I., and wrote a play much resembling, if not borrowed from, Marston's comedy of the Parasitaster, which is called The Fleire, 1615.

SHERIDAN, THOMAS—This elegant scholar was the eldest son of Dr. Thomas Sheridan, an eminent divine and schoolmaster, and was born in 1721, at Quilca, a place which, to future times, will acquire a degree of importance as the residence of Swift, and the birth-place of most of Mr. Sheridan's family, particularly of the author, and of the present Right Hon. R. B. Sheridan. Under his father, who was the most eminent schoolmaster of his time, he received the first rudiments of his education, and had the honour to be noticed for his proficiency in literature by his godfather.

At the age of thirteen, in 1734, he was admitted of the foundation at Westminster School, at which seminary he continued two years, and was by pure merit elected a King's Scholar. He was afterwards admitted on the foundation of the University of Dublin, where he took his degree in Arts. In the year 1738 he lost his father; and at that juncture it was his intention to follow his steps, and devote himself to the education of youth, which, he observes, "he ever esteemed to be one of the most useful and honourable stations in life." Having his father's reputation to build upon, and some very advantageous proposals made to him upon that head, he had the most flattering prospect of success, and would certainly have entered upon the office immediately after taking his degree of Master of Arts, but for one objection. He saw a deficiency in the early part of education, that the study of the English language was neglected, and that it could not be reduced to any rule, unless the art of speaking was revived. The revival of the long lost art of oratory became, therefore, the first necessary step towards his design. To obtain

this there was but one way open, which was the stage; accordingly, he made his appearance at Smock-alley theatre, January 29, 1743, in the character of Richard the Third, with distinguished encouragement and applause.

His theatrical career was, however, soon interrupted; for in the month of June he was obliged both to defend his own conduct, and to repel the attacks of T. Cibber, who took an opportunity of involving him in a controversy, which was carried on with dignity and spirit by Sheridan, and with flippancy and pertness by Cibber. The cause of the dispute arose from the robe in which Cato used to be performed, being taken away by the manager, and without it Mr. Sheridan refused to proceed with his part. On applying to Cibber for his advice, he was treated with impertinent negligence; and continuing his refusal, Cibber went on the stage, and offered to read the part of Syphax. This was accepted by the audience; but Mr. Sheridan considering it an officious and insidious interference, appealed to the town, and was answered by Cibber; to whom a reply was printed, which again was followed by a rejoinder. In the progress of this controversy, much virulence was displayed, and much abuse poured forth. Both parties lost their temper, and probably neither had reason, in the end, to applaud his own conduct. Cibber, or a friend of his, collected all the papers, and printed and published them in a pamphlet, entitled The Buskin and Sock: being Controversial Letters between Mr. Thomas Sheridan, Tragedian, and Mr. Theophilus Cibber, Comedian, 12mo., which seems to have ended the dispute.

The next year, 1744, Mr. Sheridan came to

England, and appeared at Covent-garden theatre, March 31, in the character of Hamlet; and at the commencement of the winter season, engaged at Drury-lane, where a sort of competition or rivalship was set up between him and Mr. Garrick, which occasioned a quarrel.

On his return to Dublin, he undertook the management of the theatre there; and Mr. Garrick, notwithstanding the quarrel, was invited over. During that season, Mr. Garrick, Mr. Sheridan, Mr. Barry, and Miss Bellamy, frequently acted in the same plays; yet it is remarkable that, with such a company, and in a Parliament winter, with all their strength united, they were not able to exhibit plays oftener than two nights in a week, and could seldom ensure good houses to both those nights; and that the receipt of the whole season did not exceed 3400*l.*

Mr. Sheridan continued in the management of the theatre, which before that time had been conducted in a very disorderly manner; and the abuses had continued so long, as to be evidently a very arduous, if not impracticable, task to reform. He was, however, determined to attempt it, and an event soon happened which afforded him the opportunity of enforcing some new regulations. On the 19th of January, 1746-7, a young gentleman, inflamed with wine, went into the pit, and climbing over the spikes of the stage, very soon made his way to the green-room, where he addressed one of the actresses aloud, in such indecent terms, as made them all fly to their dressing-rooms. He pursued one of them thither; but being repulsed by the door, he made such a noise as disturbed the business of the scene. Miss Bellamy, whom he pursued, was then wanted on the stage, but could not

come out for fear. Mr. Sheridan (who was in the character of Æsop) went to the door, attended by the servants and a guard, and ordered them to take that gentleman away, and conduct him to the pit, from whence he came. This was done without the least bustle or obstruction on the part of the gentleman; but when he arrived in the pit, he seized a basket from one of the orange-women, and when the manager came on the stage, took the best aim he could at him with the oranges; one of which taking place, Mr. Sheridan addressed the audience (which happened to be but thin that night) for protection. As there were some gentlemen in the pit who were acquainted with the rioter, they silenced him with some difficulty, but not till several abusive names had passed him, such as scoundrel and rascal; and Mr. Sheridan was so much disconcerted as to say, "I am as good a gentleman as you are;" which words were the next day altered thus: "I am as good a gentleman as any in the house."

After the play, this young hero went out of the pit, and found his way to Mr. Sheridan's dressing-room, where to his face, before the servants, he called him the same abusive names, which of course, provoked him to give the person several blows, which he took very patiently; and by means of another falsehood (that Sheridan's servants in the room held him while their master beat him), the club of his companions to whom he went that night with his broken nose and other grievances, were so irritated and incensed that a scoundrel player should beat a *gentleman*, that a party was directly formed, and the next day all persons were threatened openly in every coffee-house, that dared to look as if they

were inclined to take the part of Sheridan. His name being in the bills some days after to perform Horatio, several letters, cards, and messages were sent to him, warning him not to leave his house that evening, and to take particular care to be well guarded even there. He followed this friendly advice; and when Mr. Dyer went on the stage to apologize for his not performing the part, and to acquaint the audience with his reasons, at that instant about fifty of the party, with the young hero at their head, rose in the pit, and climbing over the spikes on the stage, ran directly to the green-room; from thence to all the dressing-rooms; broke open those that were locked; ran up to the wardrobe, and thrust their swords into all the chests and presses of clothes, by way of feeling, they said, if Sheridan was concealed there. After many of these violences a party went off to his house; but finding he had provided for their reception, they thought proper to retire.

The transaction happened on a Thursday night; and from that time, for several nights, the theatre was shut up: but during the interval, the friends of each side employed themselves in defending and attacking each other from the press. The spirit of the most respectable people was by this time roused to oppose the licentiousness of the rioters. The chief inhabitants began, at this juncture, to assemble, and resolved to encourage and protect the manager. Several citizens who seldom were seen in the theatre, were so sensible of the advantages and importance of a well regulated stage, that they declared to Mr. Sheridan and his friends, that they would now, more than ever, appear there; and doubted not being able to protect the manager, and the

actors in general, in the discharge of their duty.

With assurances of this kind, and a consciousness of his being in the right, Mr. Sheridan consented to the performance of Richard the Third. The house was filled earlier than usual. The play opened with great quietness; but at the latter end of the first act, when Richard appeared, a confused noise was heard from different parts, but chiefly from the boxes, of "Submission! submission!—off, off, off!" Mr. Sheridan advanced with respectful bows, but was prevented speaking by louder and more distinct sounds of, "No submission! no submission!—go on with the play!" It was in this conjuncture that the celebrated Dr. Lucus rose up in the pit, and asserted the rights of the audience, and the freedom of the stage. He expressed his astonishment and detestation of men bringing their private quarrels with managers or players into the theatre, and such he apprehended the present case to be; but since the dispute was introduced, it must, like other disputes, then be determined by the majority. He presumed every sober person in the house came to receive the entertainment promised in the bills, for which he paid his money at the door. The actors, then, he observed, were the servants of the audience, and under their protection during that performance; and he looked upon every insult or interruption given to them in the discharge of their duty as offered to the audience. He apprehended the matter in dispute was no breach of the duty of the managers or actors cognizable by any persons present; but whether it was so, or thought otherwise by the house, the question might be easily determined. He therefore moved, that those

who were for preserving the decency and freedom of the stage should distinguish themselves by holding up of hands; judging, that when they should come to know their numbers and superiority, they would silence or turn out their opponents. He was heard with great respect, and saluted with shouts of applause; but on the division the numbers were so great against the rioters, and withal appeared so animated for action, that the minority suddenly went off, and left the performance of that night in quiet.

Nothing was yet done decisively; but each party by this time was more exasperated against each other. At length matters came to a crisis. There was an annual play appointed before the riot began, The Fair Penitent, for the benefit of the hospital for incurables; and the governors, who were all persons of consequence, demanded the performance of their benefit play; and sent the manager word (who was to perform the part of Horatio) that they would take upon them to defend him that night; resting assured no set of men would oppose a charity play, especially as all the ladies of quality exerted their interest, and were to honour it with their presence. The bills were accordingly posted up, and the governors went early to the theatre with their white wands: the boxes and pit would have been filled with ladies, if about thirty gentlemen had not taken early possession of the middle of two or three benches near the spikes of the orchestra. There were above an hundred ladies seated on the stage, and when the curtain drew up, nothing could equal the brilliant appearance of the house. At the entrance of Mr. Sheridan (who had the honour of being ushered in by the governors) those thirty men, all armed, rose up

in the pit, and ordered him off; and they were joined by some few placed in both galleries. Mr. Sheridan withdrew, and then violent disputes and threatenings began between the governors on the stage and the gentlemen in the pit; and something very like challenges passed between several of them, as all the persons on both sides were publicly known.

Among the governors was a student of the College, in his bachelor's gown, who behaved with some warmth against those who opposed the play, and a gentleman (near the spikes) in the pit, threw an apple at him, calling him scoundrel, and (as he declared) said they were all a pack of scoundrels. This exasperated the college, and the members of it were very eager to take their revenge, which in the end they obtained the next day. The play, however, was not represented, as riot and confusion reigned during the whole of the night. The Lords Justices now thought proper to order the Master of the Revels to shut up the theatre by his authority, which was accordingly done.

The young gentleman who began the disturbance was taken up for assaulting Mr. Sheridan, and for the mischief done at the theatre in the dressing-rooms and wardrobe; and the manager was indicted for assaulting and beating the gentleman in his dressing-room. When the time of trial drew near, the Lord Chief Justice Marley sent for the High Sheriff, and directed him to make out and bring a list of sufficient and able jurors to his Lordship. This was done to prevent any unfair practices being used. On the day appointed for the trials, that of Mr. Sheridan came on first; when it appearing that the gentleman gave the manager such provoking and

abusive language in his dressing-room, as compelled him to beat him out of it, and that no other person touched him: the jury acquitted the prisoner without going out of the box.

The former prosecutor, now become the culprit, then appeared at the bar, and the facts charged on him were proved by many witnesses. In the course of the trial Mr. Sheridan was called, and during his examination, one of the counsel on the part of the prisoner got up and said, "He wanted a curiosity: I have often seen (continued he), a gentleman tailor; but I have never seen a gentleman player." Mr. Sheridan bowed, and said, "Sir, I hope you see one now." The result of the trial was, that the gentleman was found guilty, and the sentence passed upon him, was a fine of 500*l.* and three months imprisonment. After he had remained in confinement a week, he applied to Mr. Sheridan for his interference in his behalf, who instantly solicited the Government to relinquish the fine, which was granted him. He then became solicitor and bail himself to the Court of King's Bench for his enlargement, and succeeded in his application.

Thus Mr. Sheridan emancipated the stage from the abject and ignominious state in which it existed previous to his connexion with it; and from this time regularity, order and decency were introduced.

Among other circumstances to which this event gave rise, it was the means of his becoming acquainted with the lady whom he shortly afterwards married. This was Miss Chamberlaine, who, during the controversy occasioned by the riots, wrote a small pamphlet in defence of the manager. So well-timed a work ex-

citing the attention of Mr. Sheridan, he procured himself to be introduced to his fair patroness, to whom he was soon after married. She was a person of the most amiable character in every relation of life, with the most engaging manners. With her he lived in great domestic harmony above twenty years.

In the management of the theatre Mr. Sheridan now passed several years, with no greater variety than usually attends the direction of so complicated a machine. Some broils with performers, and some complaints, but more approbation from the public. Over his performers he soon obtained a complete ascendancy, from the firmness of his conduct as well as the impartiality of it. His success was various: in some seasons the theatre produced a considerable profit; in others his gains were but small. In this manner, however, he continued with the prospect of a firm establishment for life, and the means of a competency, if not affluence, when another storm made a shipwreck of his fortune, and drove him entirely from his post, to take refuge in England.

For some time before this period, he had instituted a club, the members of which were in number fifty or sixty persons; chiefly Lords and Members of Parliament, who were invited to dine together in the manager's apartment in the theatre; no female being admitted but Mrs. Woffington, who was placed in a great chair at the head of the table, and elected president for the season. This club was begun without any party intention on the side of the manager, but by the means of Mrs. Woffington, was in 1753 metamorphosed from its original design into one

of a political nature: the conversation and general toasts of this weekly assembly, which were what might be called anti-patriotic, soon became the talk of the town; and the manager, of course, was severely abused for being the supporter of the society, as he most certainly and effectually was, when he was the person who paid for all. At this critical and dangerous juncture, it is not to be wondered at that this assembly of courtiers, publicly supported by the manager, who being also the principal actor, was consequently at all times within the immediate resentment of the provoked party, should become the object of revenge. The patriots of the day resolved to watch for the first opportunity to destroy him, and an occasion soon offered.

The tragedy of Mahomet had been some time singled out by the manager to be revived; the chief parts were written out and cast the winter preceding, in the following manner: Palmira, Mrs. Woffington; Zaphne, Mr. Sheridan; and Alcanor, Mr. Digges. On February 23, 1754, the night of performance, the pit was filled very soon with the leaders and chiefs of the country party; and when Digges spoke the following speech, "If ye powers divine, &c." (act 1. scene 1.) all the party in the pit roared out *encore!* which was continued with such violence, that the actor, after discovering due astonishment in his countenance, very readily spoke the whole speech over again, which was remarkably applauded by the audience. The fine scenes of Zaphne and Palmira, which are the best in the play, and were performed by their principal and usually-applauded actors, this night passed unnoticed, and all the applause fell on the character of Alcanor. Although it would

have been more prudent, from the appearances then exhibited, to have laid aside the play for the present, yet the manager unfortunately yielded to a request made him to perform Mahomet a second time; and contented himself with ordering a general summons to all the company to meet him in the green-room, on Friday morning, the day before the play was to be acted. When the company were all assembled, he entered the room with a paper in his hand, and read them a lecture on the duties of an actor, particularly respecting his conduct to the public; and to shew in the most glowing colours, that the actor who prostituted himself to the wanton humour of an audience, brought inevitable disgrace not only on himself, but on all his brethren.

Mr. Digges rose up, and said, it was very obvious that this lecture on the duties of an actor was levelled at him; that he was the person who had brought that disgrace upon himself and his brethren; but as the same play was to be performed the following night, and the same demand from the audience was likely to fall on him, he desired to know what were the manager's commands in regard to his conduct? Mr. Sheridan's reply was, that he should give him no directions, but leave him to do as he thought proper. Digges then said, "Sir, if I should comply with the demand of the audience, and repeat the speech, as I did before, am I to incur your censure for doing it?"—"Not at all; I leave you to act in that matter as you think proper."

The night following, March 2d, was the performance. The pit was full as soon as the doors were open; the house crowded; and as soon as this remarkable speech in the first scene was out

of the mouth of the actor, he was called upon to repeat it, with the same vehemence as on the first night. The actor seemed startled, and stood some time motionless; at last, at the continued fierceness of the *encores*, he made a motion to be heard, and when silence was obtained, he said—"It would give him the highest pleasure imaginable to comply with the request of the audience, but he had his private reasons for begging they would be so good as to excuse him, as his compliance would be greatly injurious to him."—On his saying this, they immediately called out "Sheridan! Sheridan! the manager! the manager!" and this cry soon became universal throughout all parts of the house. After some time, Mr. Digges left the stage, and the uproar continuing, Mr. Sheridan (who stood behind the scenes) ordered the curtain down, and sent on the prompter to acquaint the audience that they were ready to perform the play, if they were suffered to go on in quiet; if not, that they were at liberty to take their money again. The prompter was heard, but obliged to withdraw. Mr. Sheridan then said, with some agitation—"They have no right to call on me—I'll not obey their call; I'll go up to my room, and undress myself," and he went up. Some of his best friends left the pit and boxes, and went to his dressing-room after him, and entreated him not to undress, but to go down and endeavour to pacify an audience that knew he was there, and must be enraged at his refusal to appear before them. But at these reasons and these entreaties of his friends, he remained unmoved; and being strongly possessed with the notion that personal mischief was intended him, he got into a chaise, went home, and left the house in that uproar and confusion.

Mrs. Woffington was then persuaded to appear before them, to see if a fine woman could assuage the fury of the many-headed monster; but she was not heard. Digges was the seeming favourite, and reigning orator. He was desired to go on, and to assure the audience, that Mr. Sheridan had laid him under no injunction not to repeat the speech, and therefore could not, on that account, have incurred their displeasure.

Digges went on, moved to be heard, and a profound silence ensued; he repeated what he had been desired, but in vain; as they had called so long for Sheridan, they would insist on having him before them, and his answering for himself. At last, when they were told he was positively gone home, they insisted on his being sent for; and added, they would wait patiently an hour, as he was known to live at some distance; and accordingly they sat down quietly to amuse themselves.

Messengers were dispatched to the manager, to acquaint him with the resolution of the house; but no arguments could prevail on him to return. When the hour was expired, the audience renewed their call, and after continuing it some time, two of their leaders (persons of quality and condition) rose from the pit, and went off over the boxes: that was the agreed signal. A youth in the pit then stood up, and cried out, "God bless his Majesty King George, with three huzzas!" and at the end of the last huzza, they began to demolish the house, and the audience part was all in pieces in five minutes.

After this demolition, some moved to fire the house; others, to attack the wardrobe. Accordingly, a party leaped upon the stage, and, with their swords and other instruments, cut

and slashed the curtain, which was finely painted, and cost a great sum of money; broke and cut to pieces all the scenes within their reach, and some attempts were made towards the wardrobe; but finding that place well defended, they retired. Several who went off through the box-room, dragged the grate full of burning coals into the middle of the room, laid some of the broken doors of the boxes upon it, and left them there. In this condition they were found, time enough to prevent the intended mischief. Thus ended the memorable riot, which operated very fatally towards the fortune of Mr. Sheridan.

Disgusted with the public behaviour, and not much satisfied with his theatrical situation, he published his case; and after letting his theatre for two years, he embarked for England. Here he immediately entered into a negotiation with Mr. Rich, and (being desirous of compelling Mr. Barry to go to Dublin) hastily made an engagement with him for a share of the profits on such nights as he should perform, without having weighed circumstances, or properly guarded against events. His first appearance was in the character of Hamlet, October 24, 1754. He also produced an alteration, by himself, of Coriolanus, formed out of the plays of Shakspeare and Thomson, in which he introduced the magnificent spectacle of a Roman ovation. He also performed Cato, Œdipus, Richard the Third, Shylock (Portia, Mrs. Woffington, October 30), Othello (Iago, Mr. Ryan), Macbeth (Lady Macbeth, Mrs. Woffington, November 16), Romeo (Juliet, Miss Bellamy, November 20), and several other characters; but his gains, it is imagined, fell short of what he hoped for. As the succes-

sor of Barry, and the rival of Garrick, he by no means answered the public expectations.

From many peculiarities in his manner, not of the pleasing kind, nature seemed to have forbidden him, by her parsimony, ever to have become a popular performer. Even those who were willing to praise, and could with justice applaud, his skill and judgment, generally came away without that complete satisfaction which was to be found at Drury-lane theatre, where Garrick and Nature carried every thing before them. These circumstances all combining, it will be no surprise to know, that, at the end of the season, his engagement was not renewed.

The leisure he now found, naturally led him to recur to his former scheme of education. In April, 1756, he wrote to Mr. Lee a proposal for engaging him the ensuing season in Dublin, and therein said, "I have been long weary of the stage; and as I have a much more important point in view, am determined to quit it as soon as possible; and no consideration should have induced me to undertake it this year, but the want of a proper person to supply my place." A proper person, however, it was difficult to find; and the term of the lease which he had lett being now expired, and the minds of the people of Dublin by this time inclining to receive him again with favour, he resolved upon returning to his native country, and resuming the manage- of the theatre again; but in the execution of this design, unexpected difficulties arose.

At the beginning of this season he also met with a mortification, to which he was obliged to submit, however reluctantly. Previous to his appearance, an apology for his former conduct

was demanded by the public, and with so much earnestness, that it became necessary to promise it unconditionally. The night was accordingly fixed, and every part of the house crouded soon after the doors were open. When the curtain drew up, he advanced to the centre of the stage, with a paper in his hand, fearing (in that unavoidable confusion) to trust entirely to his memory. It was the opinion of some of the best judges, that no man within their observation ever appeared before the public with so much address, or spoke to the passions with such propriety. Tears gushed from the eyes of several of his male auditors, and he retired amidst the loudest acclamations. He appeared a few nights after in the character of Hamlet to a crouded audience, and received the utmost applause. The same attended most of his principal characters; but though he brought the celebrated dancers from the Opera in London, Bugiani and Marenesi, to perform that season at a great price, yet the audiences began to slacken for want of a capital female actress Having been disappointed in the abilities of a young lady new to the stage, whom he had engaged in London, and also of the assistance he hoped to have found in Mr. Lee, he was obliged to call in every auxiliary that offered, to help a failing season. At the end of it Mr. Foote came to Dublin, and contributed, in some measure, to conclude the year in a better manner than was looked for, though still unprosperously.

During Mr. Barry's residence in Dublin, he had been prevailed upon to undertake the erecting and managing a new theatre on a larger and more extensive scale, in the execution of which scheme he had prevailed on Mr. Woodward,

then a performer of great reputation at Drury-lane, to unite with him. Mr. Sheridan made overtures to Mr. Barry, to part with his theatrical interest to him; but Mr. Barry had engaged too far to recede. Sheridan then applied to Parliament to stop his opponents, by granting him a monopoly; he recommended a wild idea of grafting his plan of education upon the management of the theatre; and he proposed to give up his interest to the public upon certain terms—that it might be conducted for the public advantage, something like the French stage. These proposals, though enforced with warmth, and not without argument, made no impression; they were neglected by the majority, the new theatre was proceeded upon, and, as Mr. Sheridan had predicted, all the parties concerned in it were ruined.

In the season which began in October 1757, Mr. Sheridan was obliged to continue, as before, both actor and manager; but having the assistance of Mrs. Fitzhenry in the capital female characters, he was more prosperous than the preceding year. He also met with much encouragement from the Duke of Bedford, then Lord-lieutenant of Ireland. The favour he experienced from this nobleman encouraged him to hope for success in his application to Parliament; but finding, at length, that he was to expect nothing from his solicitations, he determined to oppose his enemies on their own ground, with the best company that could be collected against them.

On December 6, 1757, he summoned together a very respectable and numerous audience of the nobility and gentry of Ireland, at the Music-hall, in Fishamble-street, before whom he pronounced an oration, in which he, with considerable ad-

dress and ability, set forth the errors of the then modes of education, the advantages which would attend the adopting his proposed improvements to individuals, and to the community at large. Many of the first characters in the kingdom for rank and learning were present. He was heard with respect and attention, and received the plaudits which were due to the novelty of his plan, and the intrinsic merits of it. Fruitless though his efforts were to suppress the new adventurers, he persevered, as was his custom, with great steadiness, until every glimmer of hope had vanished. He then found it necessary to muster his forces, to oppose them in the ensuing season, 1758-9. He accordingly offered terms to Mrs. Fitzhenry, who hesitating to accept them, he rashly declared against entering into articles with any one of the company; the consequence was, the immediate loss of Mr. King and Mr. Dexter, two performers of great use to the theatre. He then saw his mistake, altered his resolution, and signed a general article with all his company, and seemed determined on a resolute opposition. He engaged Mr. Digges and Mrs. Ward, Theophilus Cibber, and Maddox, the wire-dancer (the two last of whom were cast away going to Dublin), and also acceded to the terms proposed by Mrs. Fitzhenry. This lady, however, by this time, began to entertain doubts of the payment of her salary, and demanded security for it; which demand, unprecedented on a manager, so much incensed Mr. Sheridan, that he wrote a letter immediately to shew his resentment, and at the same time expressed his doubts of his being able to be in Dublin that season. This caused Mrs. Fitzhenry to engage with the rival theatre. The

remainder of this very short season was productive of nothing but disgrace and disappointment; loss succeeded loss—the receipts fell short—the performers and tradesmen were unpaid—and on the 27th of April, 1759, the theatre, on Mr. Sheridan's account, was entirely closed.

During this period, however, Mr. Sheridan was not idle. He had composed his Lectures on Elocution, and began to deliver them in London, at Oxford, at Cambridge, and other places, with very great success. At Cambridge, on the 16th of March, 1759, he was honoured with the same degree he had received at Dublin, that of Master of Arts. In the winter of 1760, he engaged at Drury-lane with Mr. Garrick on certain shares. He represented Horatio, in the Fair Penitent, and John, in King John, to Mr. Garrick's Lothario and Faulconbridge: and some characters, such as Hamlet and Richard, they each played, with little difference as to the bulk of their audiences. This union, though favourable to both parties, was soon brought to an end. The marked approbation of his Majesty to Mr. Sheridan's King John, excited the jealousy of Mr. Garrick, who would not suffer the play to be afterwards performed. Differences ensued between them, meetings of friends followed, but without effect; and they parted with mutual signs of animosity.

In the year 1760, the late King George the Second died; and with a new reign, under a young Monarch, who loved the arts, and professed to encourage them, every person who had any pretensions to genius, expected both notice and encouragement. Among these, Mr. Sheridan, who was on terms of intimacy with several in the confidence of the new Sovereign, was not

without his particular expectations, in which he was not altogether disappointed. He was one of the first to whom a pension was granted; and it was frequently his boast, that through his suggestions, Dr. Johnson was offered the independence which he afterwards enjoyed from his Majesty's bounty. This honour has, however, been claimed by another gentleman, and each of them may have been entitled to it. It will not be thought very surprising that, on such an occasion, two persons, without any communication with each other, should think of, and recommend the same person.

For the two or three succeeding years, Mr. Sheridan was employed in delivering his Lectures in different parts of the kingdom. His Lectures were generally approved, though they sustained some slight injury from the ridicule of Mr. Foote, who produced a burlesque on them in 1762, at the theatre in the Hay-market. In 1763 Mrs. Sheridan's comedy, The Discovery, was performed at Drury-lane, in which Mr. Sheridan represented Lord Medway, though he had no engagement at the theatre; for which the proprietors allowed him the sixteenth night. About 1764 he went to France, and took up his residence at Blois, by order of his Majesty, as it has been asserted. During his residence at this place he lost his wife, who died on the 26th of September, 1766. Mr. Sheridan did not continue long in France after this event; and about the year 1767 he obtained an Irish Act of Parliament, protecting him from arrests on account of his debts in Dublin, amounting to 1600*l.*; and having this season saved 800*l.*, he gave notice, that he was ready to pay his creditors 10*s.* in the pound, and desired them to call

on him for that purpose, with an account of their respective demands.

Mr. Faulkner, the printer of the Dublin Journal, was one of his creditors. This gentleman told Mr. Sheridan that he would not trouble him with his demand till he dined with him: Mr. Sheridan accordingly went to Mr. Faulkner's; and after dinner Mr. Faulkner put a sealed paper into his hand, which he told him contained his demand, at the same time requesting Mr. Sheridan to examine it at his leisure at home. When he went home he found under seal a bond of his for 200*l.* due to Mr. Faulkner, cancelled, together with a receipt in full of a book debt, to the extent of 100*l.* This was a man whom Mr. Foote held up to ridicule.

His next public appearance was in 1769, when he exhibited at the Hay-market, an entertainment of reading, singing, and music, which he called An Attic Evening Entertainment; and in the summer of the same year he resumed his profession of an actor, by performing at the Hay-market the characters of Hamlet, Richard the Third, Brutus, and Othello. In 1770 he was engaged again at the same theatre, and in 1776 he acted several nights at Covent-garden. After this he never performed again as an actor. The retirement of Mr. Garrick from the stage in the year 1776, opened a new scene to Mr. Sheridan. The purchasers of the share in Drury-lane theatre, of which his son, the present Right Hon. R. B. Sheridan was one, agreed to invest Mr. Sheridan with the powers of a manager, for which office his experience, abilities, and integrity well qualified him. He entered upon the office with a determination to reform some abuses which had crept in, and particularly such as had

arisen from the caprice of several favourite actresses. In this pursuit, however, he found himself counter-acted; when disdaining to continue in his post on such ignominious terms, he relinquished his situation, after holding it about three years.

The theatres being shut against him as a performer, he returned to his literary avocations. He also read at Hickford's Rooms, at Coachmaker's Hall, and in the spring 1785 at Freemason's Hall, in conjunction with Mr. Henderson. This was his last public exhibition. The next year he visited Ireland, and during his residence there he found his health decline: in hopes of re-establishing it he came to England, and went to Margate, where his strength gradually failing him, he died August 14, 1788, and was buried in the parish church of that town. He only produced one original dramatic piece, called Captain O'Blunder, farce, which was written while a school-boy, and the copy lost. It was afterwards collected by some persons from memory, and frequently performed, but never with the author's consent. He altered Coriolanus, tragedy; Loyal Lover from Beaumont and Fletcher, Romeo and Juliet, &c.

SHERIDAN, the Right Hon. RICHARD BRINSLEY—This elegant scholar, elightened and eloquent statesman, is son of the subject of the preceding article. He was born at Quilca, near Dublin, about the year 1752, and at the age of six years was brought to England, and placed at Harrow School, where he received his education under the care of Dr. Sumner. After having finished his studies at that seminary, he entered himself of the Middle Temple Society, with a

view to the profession of the law; but the attractions of dramatic poetry seem to have suspended his ardour in that pursuit. At the age of eighteen, he joined with another gentleman in translating the Epistles of Aristænetus from the Greek.

In the year 1776, he became joint proprietor of Drury-lane theatre, with Mr. Linley and Mr. Ford. On the 13th of April, 1773, he was married to Miss Elizabeth Linley, an accomplished lady of exquisite musical talents. His second wife, whose maiden name was Ogle, is the youngest daughter of the Dean of Winchester, and a lady greatly esteemed for the many good qualities of her heart, and the brilliancy of her mental endowments. Mr. Sheridan was the popular and much admired representative of Stafford for three successive parliaments; but at the dissolution of the last parliament he put up for Westminster, and had the honour to be elected a representative for that ancient and wealthy city.

During the general election his son, Mr. Thomas Sheridan, put up for Stafford, and had he received that candid and fair treatment on the hustings, which his great talents and noble disposition entitle him to, the public would, no doubt, have had an able representative, and the senate an additional ornament to that mass of ability which constitutes the bulwark of English freedom.

While Mr. Sheridan devoted his attention to the drama, and at a period, when his successive productions were adding to the stock of elegant English literature, he was considered the Congreve of his day; indeed, with the exception of the present Mr. Colman, he still stands unequalled as a dramatic writer. The extent and

nature of this work will not allow us to enter into the political character of this gentleman, and it will be unnecessary for us to dwell on either the force of his eloquence, the strength of his argumentative powers, or the strenuous and unshaken friendship he has on all occasions shewn for the constitutional freedom of the British subject; as his abilities are so well known and admired, and as his political conduct has exhibited more uniformity than is generally found to accompany the public life of a senator.

Before he arrived at the age of twenty-two, he brought out his comedy of The Rivals. This piece being too long, it was withdrawn after the first night. Mr. Lee was the original Sir Lucius O'Trigger, but in consequence of his departure from the theatre, his place was supplied by a Mr. Clinch, for whose benefit, in 1775, Mr. Sheridan produced his farce of St. Patrick's Day; or, The Scheming Lieutenant: after which The Duenna, comic opera, acted at Covent-garden, 1775, which, it is said, had been disapproved of by Mr. Garrick, but it was highly approved of by the public, and distinguished by a considerable run. He then altered a play of Vanbrugh for Drury-lane, which he called A Trip to Scarborough, 1777. This comedy was succeeded by his most popular piece, The School for Scandal, 1777. Mrs. Abington was the original Lady Teazle; therefore the report that the author was apprehensive Miss Farren, now Countess of Derby, could not represent this character agreeable to his meaning, is without any apparent foundation; it having been originally performed as a fashionable lady. The copy of this play was lost after the first night's representation, and all the performers in it were summoned together early

the next day, in order, by the assistance of their parts, to prepare another prompter's book. His other pieces are: The Camp, farce, acted at Drury-lane, 1778; The Critic; or, Tragedy Rehearsed, ditto, 1779; the principal characters of this piece are taken *from life;* Robinson Crusoe; or, Harlequin Friday, pantomime (with songs), 1781; Pizarro, tragedy, altered from Kotzebue; for the copy-right of which Mr. Sheridan is said to have received 1000*l.*: it is well known that he refused 800*l.* and it has since been suggested that he has published it on his own account.

SHERIDAN, Mrs.—This accomplished lady was wife to Mr. Thomas Sheridan the elder. She was born in Ireland about the year 1724, but descended from a good English family which had removed thither. Her maiden name was Chamberlaine, being the grand-daughter of Sir Oliver Chamberlaine. The first literary performance by which she distinguished herself, was a little pamphlet, at the time of a violent party dispute relative to the theatre, in which Mr. Sheridan had newly embarked his fortune. So well-timed a work exciting the attention of Mr. Sheridan, he found means to be introduced to his fair patroness, to whom he was soon afterwards married. She was a person of the most amiable character in every relation of life, with very engaging manners.

Mrs. Sheridan wrote a novel called Sidney Biddulph, in 5 vols. which may be ranked with the first productions of that class in our own, or in any other language. There is also an excellent little romance in one volume, entitled Nourjahad, in which there is a great deal of imagination pro-

ductive of an admirable moral. After lingering some years in a very weak state of health, she died at Blois, in the South of France, 1767. She wrote two comedies: The Discovery, 1763; and The Dupe, 1765.

SHIPMAN, THOMAS—Was descended of a very good family, and had good education. It is said he was held in high esteem by Mr. Cowley. He died in the year 1691, and was author of Henry the Third of France, tragedy, 1678.

SHIRLEY, JAMES—This gentleman was of an ancient family, and born about the year 1594, in London. He was educated at Merchant Taylor's School, and from thence removed to St. John's College, Oxford.

He afterwards went to Cambridge, and on entering into orders, accepted a curacy at or near St. Albans. He, however, soon changed his religion for that of Rome, left his living, and kept a grammar-chool in St. Alban's; but this employment not agreeing with his unsettled principles he returned to London, lived in Gray's-inn, and became a writer of plays. In this occupation he gained not only a livelihood, but also great respect and encouragement from persons of quality, especially from the Queen, wife of Charles the First, who made him her servant. When the rebellion broke out he was obliged to leave London with his wife and family, and being invited by his patron, William, Earl, afterwards Duke, of Newcastle, to follow his fortune in the civil wars, he attended his Lordship.

On the decline of the King's cause he returned to London; where, among other of his

friends, he found Mr. Stanley, author of the Lives of the Philosophers, who supported him for some time. The acting of plays being prohibited, he then returned to his old occupation of school-master, in White-friars; and at the Restoration several of his plays were again brought upon the theatre.

In 1666 happened the great fire of London, by which he was burnt out of his house, from whence he removed into the parish of St. Giles in the Fields, where, being extremely affected with the loss and terror occasioned by that dreadful conflagration, he and his wife died within the space of twenty-four hours, and were interred in the same grave.

Besides the following thirty-nine plays, he published a volume of poems in 1646, with three tracts relating to grammar. He assisted his patron the Duke of Newcastle, in composing several plays, which the Duke published; as likewise Mr. John Ogilby, in his translation of Homer and Virgil—The Wedding, comedy, 1629; The Grateful Servant, comedy, 1630; The School of Compliments, comedy, 1631; The Changes; or, Love in a Maze, comedy, 1632; Contention for Honour and Riches, masq. 1633; The Witty Fair One, comedy, 1633; The Triumphs of Peace, masque, 1633; The Bird in a Cage, comedy, 1633; The Traytor, tragedy, 1635; The Lady of Pleasure, comedy, 1637; The Young Admiral, tragi-comedy, 1637; The Example, tragi-comedy, 1637; Hyde Park, comedy, 1637; The Gamester, comedy, 1637; The Royal Master, tragedy, 1638; The Duke's Mistress, tragi-comedy, 1638; The Maid's Revenge, tragedy, 1638; Chabot, Admiral of France, tragedy, 1639; The Ball, comedy, 1639;

Arcadia, dramatic pastoral, 1640, The Humorous Courtier, comedy, 1640; The Opportunity, comedy, 1640; St. Patrick for Ireland, historical play, 1640; Love's Cruelty, tragedy, 1640; The Constant Maid, comedy, 1640; The Coronation, comedy, 1640; The Triumph of Beauty, masque, 1646; The Brothers, comedy, 1652; The Sisters, comedy, 1652; The Doubtful Heir, tragi-comedy, 1652; The Impostor, tragi-comedy, 1652; The Court Secret, tragi-comedy, 1653; Cupid and Death, masque, 1658; The Politician, tragi-comedy, 1655; The Gentleman of Venice, tragedy, 1655; The Contention of Ajax and Ulysses for Achilles' Armour, masque, 1659; Honoria and Mammon, comedy, 1659; Andromana; or, The Merchant's Wife, tragedy, 1660.

SHIRLEY, WILLIAM—Held some public situation in the early part of his life at Portugal. He is supposed to have been the author of several letters in the Daily Gazetteer, and signed Lusitanicus. In his poetical capacity, however, Mr. Shirley does not stand in so considerable a light; though a few of his plays have been represented on the stage.

His dramatic pieces are: The Parricide, tragedy, 1739; King Pippin's Campaign, ballad opera, 1745; Edward the Black Prince, tragedy, 1750; Electra, tragedy, 1765; The Birth of Hercules, masque, 1765; The Roman Sacrifice, tragedy, 1776.

SKEFFINGTON, LUMLEY St. GEORGE, Esq.—This gentleman is descended from an ancient family, which derived its name from the village of Skeffington, in the hundred of East Goscote, in Leicestershire, and which has continued for cen-

turies in the possession of this family, and has produced many men of note and abilities, whose names have repeatedly adorned the historic page: on the part of their Irish extraction, from the Farrell family of Connaught, they are descended from the Princes of Annaly, whose arms they have quartered from time immemorial. The Skeffington family rose into notice through John de Skeffington, (Temp. Ric. I. 1188), whose son Sir Geoffrey de Skeffington, had the honour of knighthood conferred on him about the year 1221-5, Henry the Third. Simon de Skeffington lived at Skeffington in the reign of King Edward the First; and in 1272 that monarch granted to his son, Geoffrey de Skeffington, and his heirs, liberty of free warren in all their demesne land at Skeffington. We find that Sir William Skeffington, in the 24th year of King Henry VII. was Sheriff of the counties of Leicester and Warwick (which office he also executed in the 7th and 13th of Henry VIII.); and that in 1529 he was appointed the King's Commissioner to Ireland, where he arrived with instructions for the soldiers; to call a Parliament; and to provide that the possessions of the clergy might be subject to bear their part of the public charge. This commission he discharged with so much care and fidelity, that he made his way to those preferments which he soon after enjoyed: for in 1530 he was appointed Master of the Ordnance in England, and from that office was made Lord Deputy of Ireland. The King fixed his choice on Sir William as the fittest person to curb the insolence of O'Neile, O'Connor, and O'More; and the citizens considered him as their deliverer from the frequent incursions of those Irish chiefs upon the English pale. The actions

of Sir William Skeffington in Ireland, are fully detailed in history. Sir John Skeffington, the younger brother of the above Sir William, is the ancestor of Henry Skeffington, the present Earl of Massarene. But the present Sir William Skeffington, the father of the subject of this memoir, is the head of the family, being descended from the elder branch.

In times like the present, it is not unworthy of remark, that the Skeffington family have, from their origin, been ever distinguished for loyalty to their Sovereign. It is somewhat singular, that the Skeffington pedigree (the elder branch) presents no one instance of a divorce or a separation!

Lumley St. George Skeffington, the only surviving son of Sir William Charles Skeffington, Bart. by Catherine Josepha Hubbert, who is nearly allied to the Butlers, Dukes of Ormond, was born in London about the middle of March, 1778. He received the rudiments of his education under the celebrated Henry Newcome, at Hackney—a school where some of the most distinguished characters have been found. At an early age he discovered a taste for composition and poetry; and though commonly negligent of his exercises, he would very cheerfully write verses for his school-fellows. In declamation he also excelled: his voice possessing both compass and sweetness, enabled him to give the most powerful effect to whatever he undertook. The dramatic exhibitions of the school met with great support from Mr. Skeffington, who distinguished himself in Hamlet, and Phocias, in the Siege of Damascus. After leaving school, he passed at least two or three years in the closest application, and most unremitting assiduity.

At that period when young men in his line of life are introduced into the world by a presentation at court, he, for a time, forgot the Muses; and by a very successful courtship of the Graces, burst forth a most elegant figure in the highest circle of fashionable society. After passing a few years in a round of fashionable gaiety, the charms of his early friends, the Muses, again attracted his attention, and he returned to them with the delight of a lover. In May 1802, he produced, at Covent-garden theatre, a comedy, in five acts, entitled The Word of Honour, to a most splendid audience, who manifested, in the most unequivocal manner, their high opinion of its merits. On the following season he brought forward, at Drury-lane theatre, another comedy, in five acts, called The High Road to Marriage, which possessed considerable merit.

At the latter end of the summer of 1804, Mr. Skeffington's health became much endangered, when, by medical advice, he repaired to Dover; and on the 19th of May following, he had an opportunity of shewing his gallantry and ardour for the safety of the unfortunate Madame Jerome Bonaparte, who landed here from an American vessel, accompanied by her brother, Mr. Patterson, and suite. Mr. Skeffington handed her on shore.

During the winter of 1805, he produced his legendary melo-drame of The Sleeping Beauty, which was held in high estimation with the public, and was performed for upwards of thirty successive nights. In the spring of 1806 he produced, at Covent-garden, a comedy in five acts, called Maids and Bachelors; or, My Heart for Your's, which was received with great applause.

As to his manners, the suffrage of the most polished and polite circles in this kingdom have pronounced him one of the best bred men of the present time, blending at once the decorum of what is called the *vielle cour* with the careless gracefulness of the modern school: he seems to do every thing by chance, but it is such a chance as study could not improve. In short, whenever he trifles, it is with elegance; and whenever occasion calls for energy, he is warm, spirited, and animated. In the conduct of this gentleman there are some traits which are particularly apparent; among which is his uncommon ardour in friendship. It is also a fact well ascertained, that he was never known to say, even in the most remote way, a disrespectful or unkind word of any person. We understand that this gentleman has a tragic drama, and a comedy, in the hands of the Drury-lane managers. To the time of their appearance we look forward with anxiety and pleasure.

None of this gentleman's works have been printed, with the exception of a prologue to Adrian and Orrilla, and a prologue to the comedy of The Coventry Act, which was acted at Norwich with considerable approbation. It was afterwards published, and inscribed to Lady Skeffington, and in the most handsome way bears testimony to the amiable accomplishments and exalted virtues of that lady. The prologue to the Maids and Bachelors we subjoin, as a specimen of his poetical abilities.

PROLOGUE

TO THE COMEDY OF MAIDS AND BACHELORS; OR, MY HEART FOR YOUR'S.

WRITTEN BY LUMLEY ST. GEORGE SKEFFINGTON, ESQ.
SPOKEN BY MR. BRUNTON.

Let Truth's clear eye, to equity resign'd,
Mark ev'ry fear that agitates the mind;
Search those conceal'd, examine those confess'd,
And meet the greatest in an author's breast.
This night is fated to an anxious bard,
Whose diffidence solicits your regard.
Tho' whisp'ring hopes first urg'd his trembling lyre,
Those hopes, alas! now one by one retire;
For apprehensions, crouding on his view,
Wake ev'ry doubt, and ev'ry wish pursue:
Nor flattery, nor comfort will he hear:
The terrors thicken as the doom draws near.
The drama's Muse should, like a painter, trace
Each mark'd expression of the human face;
Group'd with effect, the imitated show
With force should strike, with animation glow;
Till, touch'd by energy, in ev'ry part,
The finish'd figures from the canvas start!
Few can excel; since few can well imprint
The living lustre, and the blushing tint,
Which fairly seem, when drawn from Nature's bent,
That very Nature which they represent.
The tow'ring freedom of a bold design
In warmth should breathe, in liberty refine;
While lights and shades a mingling aid compose,
Soften'd by these, and spirited by those:
Tho' bright not glaring, tho' subdued not cold,
Gay without glitter, without harshness bold.
Rules still should guide, yet no restraint impart:
Art follows genius, genius governs art.
One little happiness, one careless touch,
Transcends all labours, when it serves as such:
Nature, and only Nature, can inspire
Strength, freedom, taste, the fancy, and the fire!
In her they live, in her their force declare,
Arrest the heart, and fix an empire there!
Our trembling artist, who, enslav'd by fear,
This slight sketch sends for exhibition here,
Attempts to mark (tho' conscious of defect),
Contrasted passions, and combin'd effect.

If he, too daring, want the skill to reach
Those nobler lines which taste, which science teach,
Fail not to recollect, ye critic band,
That style, when mingled, asks a master's hand.
Hard is the task with Teniers' mirth to share
Correggio's elegance, and Guido's air!
On you he rests.—If aggravated taste
Condemn with rigour, or reject with haste,
His brightest tints will darken to a shade,
Like crayons moulder, and like fresco fade;
But should applause a happier sentence give,
Fix'd by your smiles, the colouring will live!

SMITH, EDMUND—Was the son of an eminent merchant, and born in 1668. He was educated at Westminster School, under Dr. Busby, and afterwards a member of Christ Church, Oxford. He died in July 1718, and is the author of a tragedy, called Phædra and Hippolitus, 1709.

SMITH, HENRY—Wrote in the reign of William III. He belonged to Clifford's-inn, and was author of one play, called The Princess of Parma, tragedy, 1699.

SMITH, WILLIAM—Wrote, in the reign of King James I. three dramatic pieces, whose titles are: Hector of Germany, historical play, 1615; Free Man's Honour, play; St. George for England.

SMOLLET, Dr. TOBIAS—This gentleman was born at a small village within two miles of Cameron, on the banks of the river Eden, about the year 1720. He was bred to the practice of physic and surgery, and was sometime on board a ship of war as surgeon. He assisted the Critical Review; and in consequence of a prosecution which the acrimony of his strictures incurred, he underwent a heavy fine and imprisonment in the King's Bench. He went abroad for his health

in 1763, and which continuing to decline on his return, he went to Italy, and died near Leghorn, October 21, 1771. He was the author of The History of England, several poems, and the admired novels of Roderic Random, Peregrine Pickle, Count Fathom, &c. His dramatic works are: The Regicide; or, James of Scotland, tragedy, 1749; The Reprisal; or, Tars of Old England, farce, acted at Drury-lane, 1757; and The Israelites; or, Pampered Nabob, farce, acted at Covent-garden, 1785.

Smyth, John—Was born in the year 1662, and became a servitor of Magdalen College in 1679. He is supposed to have been the author of Scarronides; or, Virgil Travesty, a mock poem on the second book of Virgil's Æneïs in English burlesque, 1691. He wrote a comedy, called Win Her and Take Her; or, Old Fools will be Meddling, 1691.

Somner, Henry—Wrote an opera, called Orpheus and Eurydice, 1740.

Sotheby, Mr.—This gentleman translated Wieland's Oberon with great success. He wrote a tragedy, called Julian and Agnes, which did not succeed at Drury-lane, 1801.

Southern, Thomas—Was born in Dublin in the year 1660, and received his education at the University of that city. In the eighteenth year of his age he quitted Ireland, and as his intention was to pursue the law, he entered of the Middle Temple; but the natural vivacity of his mind overcoming all considerations of advantage, he left that state of life, and entered into the service of the Muses.

The first dramatic performance of Mr. Southern was his Persian Prince; or, Loyal Brother, acted in the year 1682. This play was introduced at a time when the Tory interest was triumphant in England, and the character of the Loyal Brother was intended to compliment James Duke of York, who afterwards rewarded the poet. After the accession of King James II. to the throne, when the Duke of Monmouth made an unfortunate attempt upon his uncle's crown, Mr. Southern went into the army, in the regiment of foot raised by the Lord Ferrers, afterwards Duke of Berwick; and he had three commissions, viz. ensign, lieutenant, and captain, under King James in that regiment. During the reign of this Prince, in the year before the Revolution, he wrote a tragedy, called the Spartan Dame. This play was inimitably acted in 1719. Mr. Booth, Mr. Wilks, Mr. Cibber, Mr. Mills, sen. Mrs. Oldfield, and Mrs. Porter, all of whom performed in it in the height of their reputation, and the full vigour of their powers. Mr. Southern acknowledged that he received from the bookseller, as a price for his play, 150*l.*, which at that time was a very large sum. He was the first who raised the advantage of play-writing to a second and third night.

Of our author's comedies, none are in possession of the stage, nor perhaps deserve to be so; for in that province he is less excellent than in tragedy. Mr. Southern died May 26, 1746. His dramatic works are: The Loyal Brother, tragedy, 1682; The Disappointment, comedy, 1684; Sir Anthony Love; or, The Rambling Lady, comedy, 1691; The Wives' Excuse; or, Cuckolds make Themselves, comedy, 1692; The Maid's Last Prayer; or, Any Thing rather than

Fail, comedy, 1693; The Fatal Marriage; or, The Innocent Adultery, tragedy, 1694; Oroonoko, tragedy, 1696; The Fate of Capua, tragedy, 1700; The Spartan Dame, tragedy, 1719; Money's the Mistress, comedy, 1726.

STAPLETON, Sir ROBERT—This gentleman was the third son of Richard Stapleton, of Carleton, in Yorkshire, and was educated a Catholic in the College of Douay; but being born with a poetical turn, and too volatile to be confined within the walls of a cloister, he quitted a recluse life, came over to England, and turned Protestant. Sir Robert soon made his way to preferment, for we find him early Gentleman Usher of the Privy Chamber to the Prince of Wales, afterwards Charles II. In 1642 he received the honour of knighthood. After the battle of Edgehill, when his Majesty was obliged to retire to Oxford, our author attended him, and was created Doctor of Civil Law. At the Restoration he was again promoted in the service of Charles II., and held a place in that Monarch's esteem till his death, which took place July 1669. He is author of The Slighted Maid, comedy, 1663; The Step-Mother, tragi-comedy, 1664; Hero and Leander, comedy, 1669.

STAYLEY, GEORGE—A comedian formerly on the Irish stage, who wrote one piece, called The Rival Theatres; or, A Play-house to be Lett, farce, 1759.

STEELE, Sir RICHARD—This gentleman was born in Dublin, of English parents, 1676; and was removed to London when very young, and educated at the Charter-house School. His in-

clination leading him to the army, he served for some time as a private in the horse-guards, and when cornet, became an author. By the interest of Lord Cutts he obtained a captain's commission, and was appointed a Commissioner of the Stamp-office, which place he resigned in 1713, and was chosen member for the borough of Stockbridge, in Hampshire; but was expelled the House of Commons for writing The Englishman, and The Crisis, periodical papers. He was concerned in The Tatler, Spectator, &c.

Soon after the accession of George the First, he was appointed Surveyor of the Royal Stables at Hampton Court, and Governor of the Royal Company of Comedians, and was put into the commission of the peace for Middlesex. In April 1715, he was knighted; and in the first Parliament chosen member for Boroughbridge, in Yorkshire. In 1720 he began a paper, under the name of Sir John Edgar, called The Theatre, which was continued every Tuesday and Saturday, during which, his patent of Governor of the Royal Company of Comedians was revoked by the King, and the loss sustained upon the occasion was computed at almost 10,000*l.* He died September 1, 1729, at his seat in Llanynedmon, near Caermarthen, in Wales; and he was privately buried according to his own desire. He had been twice married: his first wife was a lady from Barbadoes, with whom he had a valuable plantation upon the death of her brother; and his second wife was the daughter of Jonathan Scurlock, Esq. of Langunnor, by whom he had one son and two daughters. His dramatic pieces are: The Funeral; or, Grief a-la-mode, comedy, 1702; The Tender Husband; or, Accomplished Fools, ditto, 1703; The Lying Lo-

ver; or, Ladies' Friendship, ditto, 1704; and The Conscious Lovers, ditto, 1721; all acted at Drury-lane.

STERLING, J.—Was the intimate friend of Mr. Concanen, already mentioned, and born in the same country. They appear to have visited England at the same time; and in order to improve their fortunes, they agreed to write for and against the Ministry; and that the side each of them was to take should be determined by tossing up a piece of money. It fell to our author's lot to oppose the Ministry, but he was not equally successful with his friend. He afterwards went into orders, and became a clergyman in Maryland. He wrote two plays, called The Rival Generals, tragedy, 1722; The Parricide, tragedy, 1736.

STEVENS, GEORGE ALEXANDER—Was born in Holborn, and attempted the stage early in life, having passed several years in itinerant companies, till at last he procured an engagement at Covent-garden, but acquired little fame in the profession. Having composed his Lecture on Heads, he delivered it with so much success at different towns, as to be able to obtain a competent fortune for the remainder of his days, and which, indeed, he latterly required; for the faculties of his mind were, with old age, much impaired. He died September 6, 1784. He produced—Distress upon Distress; or Tragedy in True Taste, burlesque, 1752; The French Flogged; or, The British Sailors in America, a temporary piece, acted for his own benefit at Covent-garden, 1767; The Court of Alexander, opera, acted at Covent-garden, 1770; and The

Trip to Portsmouth, dramatic sketch, acted at the Hay-market, 1773.

STEEVENS, GEORGE—This celebrated commentator was educated at Eton, and afterwards became a fellow commoner of King's College, Cambridge. He also accepted a commission in the Essex militia, on its first establishment. Adorned with a versatility of talents, he was eminent both by his pen and his pencil: with the one there was nothing he could not compose, and with the other nothing he could not imitate so closely, as to leave a doubt which was the original, and which the copy. But his chief excellence lay in his classical knowledge of an author's text, and the best specimen of his abilities is his edition of Shakspeare, in which he has left every competitor far behind him, and even Johnson could not walk by his side. It is to his own indefatigable industry, and the unremitting exertions of his printer, that we are indebted for the most perfect edition of our immortal Bard that ever came from an English press. In the preparation of it for publication, he gave an instance of editorial activity and perseverance which is without example. To this work he devoted, solely and exclusively of all other attentions, a period of eighteen months; and during that time he left his house every morning at one o'clock with the Hampstead patrole, and proceeded, without any consideration of weather or season, to his friend Mr. Isaac Reed's chambers in Staple-inn, where he was allowed to admit himself, and found a room prepared for him, with a sheet of the Shakspeare letter-press ready for correction. There was every book which he

might wish to consult, and to Mr. Reed he could apply on any doubt, or sudden suggestions, for knowledge of English literature, perhaps equal to his own. This nocturnal toil greatly accelerated the printing of the work; as while the printers slept, the editor was awake: and thus, in less than twenty months, he completed his last splendid edition of Shakspeare, in fifteen large octavo volumes—an almost incredible labour, which proved the astonishing energy and persevering powers of his mind. In preparing himself to become the useful editor, he expended a great part of his fortune in the purchase of curious and illustrative books.

Mr. Steevens was a man of the greatest perseverance in every thing he undertook; often constant, but not always consistent, as he would sometimes break off his longest habits without any ostensible reason. He never took a pinch of snuff after he lost his box in St. Paul's Churchyard, though it had been the custom of his life, and he was much addicted to the practice, and in the habit of making his memoranda by bits of paper in his box. He was rich in books and prints. He had a happy memory richly stored, was a very pleasant *tête-a-tête* companion, communicative of knowledge, but much too jealous, sometimes, of other men's, and his jealousy often evinced itself in a way that bordered upon malevolence.

He died in the beginning of 1800, aged sixty-five. The latter years of his life he chiefly passed at Hampstead in unvisitable seclusion, and seldom mixed with society but in booksellers' shops, in the Shakspeare Gallery, or the morning *conversazione* of Sir Joseph Banks. He bequeathed

his valuable Shakspeare, illustrated with near 1500 prints, to Lord Spencer; his Hogarth, perfect, with the exception of one or two pieces, to Mr. Windham; and his corrected copy of Shakspeare, with two hundred guineas, to his friend Mr. Reed. His library (which sold for the sum of 2740*l.* 15*s.*) became the property of Miss Steevens, his relation, who possessed the bulk of his fortune as residuary legatee.

STEVENS, Captain JOHN—The continuator of Dugdale's *Monasticon*, and compiler of the Spanish Dictionary. He was a Roman Catholic; and at the Revolution, followed the fortunes of his abdicating master, in whose service he accepted a commission, and accompanied him in the wars in Ireland. He also was employed in several other services, and died the 27th of October, 1726. He translated several books from the Spanish, and one play, in which he made some alterations, called An Evening's Intrigue, comedy, 1707.

STEWART, JAMES—Was a printer. He is still living, and is said to have written The Two English Gentlemen, comedy, 1774.

STEWART, THOMAS—This author wrote Valentia; or, The Fatal Birth Day, tragedy, 1772.

STILLINGFLEET, BENJAMIN—Was grandson to the well-known Bishop of Worcester, and equally distinguished as a naturalist and poet. He died in 1771, and is the author of one drama, called Paradise Lost, 1760.

STOCKDALE, PERCIVAL—Was a native of the northern part of the kingdom, and a clergyman. Through the interest of Mr. Garrick, he was appointed Chaplain to a man of war. He translated a pastoral from Tasso, called Amyntas, 1770.

STUART, CHARLES—This gentleman was a native of Scotland, and had been concerned (with his brother) in several newspapers. He produced —The Cobler of Castlebury, musical entertainment, acted at Covent-garden, 1779; Ripe Fruit; or, The Marriage Act, interlude, acted at the Hay-market, 1781; Damnation; or, Hissing Hot, ditto, 1781; Gretna Green, musical entertainment, ditto, 1783; The Distrest Baronet, farce, acted at Drury-lane, and altered after the first night, but with little success, 1787; The Stone Eater, interlude, ditto, 1788; and The Irishman in Spain, acted without success at the Hay-market, 1791. He is supposed to be dead.

STURMY, JOHN—Wrote three plays, all of which seem to have met with success. Their respective titles are: Love and Duty, tragedy, 1722; The Compromise, comedy, 1723; Sesostris, tragedy, 1728.

SWINEY, OWEN MAC—This gentleman was born in Ireland, and formerly joint manager of Drury lane, and author of The Quaker; or, Love's the Physician, farce, acted at Drury-lane, after being twice forbid, 1705, and with alterations 1745; Camilla, opera, ditto, 1706; and Phyrrhus and Demetrius, opera, acted at the Hay-market, 1709. He was also manager with Collier, &c. of the Queen's Theatre, in the Hay-market; after

which he resided in Italy several years, and on his return procured a place in the custom-house, and was keeper of the King's mews. He died October 2, 1754, and left his fortune to his favourite Mrs. Woffington.

TATE, NAHUM—This gentleman was the son of Dr. Faithfull Tate, and was born at Dublin, in 1652, where he received a good education. It is observed in the notes to the Dunciad, that he was a cold writer, of no invention, but translated tolerably when befriended by Dryden, with whom he sometimes wrote in conjunction. He succeeded Shadwell as poet-laureat, and continued in that office until his death, which happened on the 12th day of August, 1715, in the Mint, where he then lived as a place of refuge from the debts which he had contracted, and was buried in St. George's church. He is at present better known for his version of psalms, in which he joined Dr. Brady, than any other of his works, amongst which are the following plays: Brutus of Alba, tragedy, 1678; The Loyal General, tragedy, 1680; King Lear, altered from Shakspeare, 1681; Richard the Second; or, The Sicilian Usurper, historical play, 1681; The Ingratitude of a Commonwealth; or, The Fall of Coriolanus, 1681; Cuckold's Haven; or, An Alderman no Conjurer, farce, 1685; A Duke and no Duke, farce, 1685; taken from Sir Aston Cockain's Trappolin; The Island Princess, tragi-comedy, 1687; Injured Love; or, The Cruel Husband, 1707.

TAVERNER, WILLIAM—Was the son of a portrait painter, and bred to the civil law, which he practised in Doctor's Commons. He wrote The

Faithful Bride of Grenada, a play, acted at Drury-lane, 1704; The Maid the Mistress, comedy, do. 1708; The Female Advocates; or, Frantic Stock-Jobbers, comedy, 1713; The Artful Husband, ditto, 1718, acted at Lincoln's-inn Fields, 1716; The Artful Wife, ditto, 1718; and 'Tis Well if it Takes, ditto, 1719. He died January 8, 1730.

TAYLOR, JOHN—This writer is usually distinguished by the title of The Water Poet, having been of no higher occupation than a sculler on the river Thames. He was born in the city of Gloucester in 1680; but received scarcely any education. He was bound apprentice to a waterman in London, and at the intervals which he could spare from his business, used to employ himself in writing pamphlets, of which some are not destitute of merit. He was fourteen or sixteen years servant in the Tower, and once was mad enough to venture himself and a companion in a boat made of paper to Rochester; but before they landed the water soaked through, and if it had not been for corks or bladders, they had been both drowned.

In the year 1632, a folio volume of his works was published, containing about half the number of pieces which he produced. He was a violent loyalist; and at the beginning of the rebellion retired to Oxford, from whence, on the surrender of that place, he returned to London, and kept a public-house in Phœnix-alley, Long-acre. On the death of the King he set up the sign of the Mourning Crown; but that giving offence to the reigning powers, he was obliged to pull it down; on which he hung up his own picture, under which were the following lines:

" There's many a King's Head
" Hang'd up for a sign,
" And many a Saint's head too,
" Then why not mine ?"

He died in the year 1664, in the 75th year of his age, and was buried in Covent-garden churchyard. His nephew, a painter at Oxford, gave his picture to the school-gallery of that University. In Hyde's catalogue of the Bodleian Library, two plays by this author are mentioned, which are in no other collection. They are called The Sculler, a play, 1614; Fair and Foul Weather, a play, 1615.

TERES, T.—This gentleman, who published a translation of Voltaire's poem of the civil war of Geneva, likewise wrote one play, called Richard in Cyprus, 1769.

THEOBALD, LEWIS—This gentleman was born at Settington, in Kent, where his father was an attorney, to which business he was brought up. He published an edition of Shakspeare's plays, which is still in great estimation, for he used the materials he had, and suppressed the rash innovations of Pope, and was concerned in a paper called The Censor. His dramatic pieces are: The Persian Princess; or, Royal Villain, tragedy, acted at Drury-lane, 1715; The Perfidious Brother, ditto, acted at Lincoln's-inn Fields, 1715; Pan and Syrinx, opera, ditto, 1747; The Lady's Triumph, opera, 1718; Decius and Paulina, masque, 1718; King Richard the Second, tragedy, acted at Lincoln's-inn Fields, 1720; The Rape of Proserpine, pantomime, do. 1724; Harlequin a Sorcerer, ditto, 1725; Apollo and Daphne, opera, ditto, 1726; The Double False-

hood; or, Distressed Lovers, play, acted at Drury-lane, 1727; Orestes, opera, acted at Lincoln's-inn Fields, 1730; Merlin; or, The Devil at Stonehenge, pantomime, acted at Drury-lane, 1734; The Fatal Secret, tragedy, acted at Covent-garden, 1735; Orpheus and Eurydice, opera, ditto, 1740. He also published others, particularly translations from Sophocles and Aristophanes. He died in 1744.

THOMPSON, EDWARD—Was born at Hull, and educated under Dr. Cox, at Harrow School. He went early to sea, and was on board of the fleet of Admiral Hawke, when the signal victory was obtained in Quiberon Bay, in 1759. After the war was over, he employed himself as an author. Speaking of himself, he says

> "I am the bard (the Naso of my time),
> "Born on the Humber, fam'd for luscious rhyme."

Through the interest of Mr. Garrick, he obtained the commission of a captain, in April 1772. He died January 1786, and left the following dramatic pieces: The Hobby Horse, farce, acted at Drury-lane, 1766; The Sirens, masque, acted at Covent-garden, 1776; St. Helena; or, The Isle of Love, musical entertainment, acted at Richmond, 1776. He also altered Shadwell's Fair Quaker, 1773; and The Beggars' Opera, 1777.

THOMSON, JAMES—This celebrated poet was born September 11, 1700, at Ednam, in the shire of Roxburgh, in Scotland, and received his school education at Jedburgh, from whence he was removed to the University of Edinburgh. His father was minister of Ednam, and intended

his son for the Church; but he soon relinquished his views of engaging in the sacred function, and repaired to London, to cultivate his poetical talents. His first production (Winter, a poem), procured him the acquaintance of Dr. Rundle, (afterwards Bishop of Derry), who introduced him to the Lord Chancellor Talbot; and some years after, when the eldest son of that nobleman was to make his tour of travelling, Thomson was chosen as a proper companion for him, and accordingly he visited most of the courts of Europe, with the then Mr. Charles Talbot. On his return to England, the Chancellor made him his Secretary of Briefs. This place fell, when death, not long after, deprived him of his noble patron, and he then found himself reduced to a state of precarious dependence, in which he passed the remainder of his life, excepting only the two last years of it, during which he enjoyed the office of Surveyor General of the Leeward Islands, procured for him by Lord Lyttelton. He died 27th of August, 1748. His dramatic pieces are: Sophonisba, tragedy, acted at Drury-lane, 1730; Agamemnon, ditto, 1738; Edward and Eleanora, tragedy, prohibited 1739; Alfred, masque, acted at Clusden, 1740; Tancred and Sigismunda, tragedy, acted at Drury-lane, 1740; and Coriolanus, tragedy, acted at Covent-garden, 1749.

THURMOND, JOHN—Was bred a dancing-master, in which walk he acquired considerable reputation. His father was an actor of eminence at Drury-lane theatre. Mr. Thurmond composed the following pantomimes for Drury-lane: Harlequin Shepherd, 1724; Apollo and Daphne; or, Harlequin Mercury, 1725; Harlequin Doc-

tor Faustus; Harlequin Metamorphoses; and Harlequin's Triumph; which three last were printed.

TICKEL, RICHARD—This gentleman was descended from the secretary of Mr. Addison, and was intended for the law, but his disposition was too volatile and desultory for that study. Through the interest of Mr. Brummell, he procured a pension of two hundred pounds per annum, and was married to Mr. Linley's second daughter. He afterwards obtained a place in the Stamp-office, worth about eight hundred pounds per annum. He died some few years ago. He wrote The Carnival of Venice, comic opera, acted at Drury-lane, 1781; and altered Ramsay's Gentle Shepherd.

TOLSON, FRANCIS—Was a native of the county of Northampton. He was a clergyman, and in the early part of his life was discarded by his father, who afterwards disinherited him, on account, it is said, of the irregularities of his life; and, indeed, when it is considered that in the year 1723, he fell under suspicion of murdering a bastard child which he had by a young lady, though in orders and a married man, for which a bill was preferred against him, but thrown out by the grand jury, the resentment of his father will hardly be supposed to be ill-founded. He afterwards became Chaplain to the Earl of Sussex, and in 1736, by the interest of Lady Longueville, Vicar of Easton Mandit. He died in 1745-6, and left a tragedy, called The Earl of Warwick; or, British Exile, 1719.

TOMS, Mr.—Was celebrated for his perform-

ance on the trumpet. He died about the year 1779, having adapted to the stage La Buona Figliola, under the title of The Accomplished Maid, 1766.

TOOSLEY, G. P.—Was an apothecary, and lived in Compton-street, Soho. He published one tragedy, called Sebastian, 1772.

TOPHAM, EDWARD—This gentleman was in the army, and subsequently concerned in a newspaper called The World. His dramatic pieces are: Deaf Indeed, farce, acted at Drury-lane, 1780; The Fool, ditto, 1786; Small Talk; or, The Westminster Boy, farce, acted at Covent-garden, and condemned by a party of the Westminster Scholars, 1786; and Bonds without Judgment; or, The Lovers of Bengal, ditto, 1787.

TRAPP, Dr. JOSEPH—A celebrated divine and poet, was the son of Mr. Joseph Trapp, rector of Cherington, in Gloucestershire, where he was born, in 1679. He was educated at Wadham College, Oxford, where he was chosen fellow, and took the degree of M. A. May 13, 1702. In 1707 he was appointed to the professorship of poetry, founded by Dr. Birkhead, formerly fellow of All-souls College. He was the first professor, and published his lectures under the title of *Prælectiones Poeticæ*. He has shewn them in very elegant Latin, how perfectly he understood every species of poetry, and how critically and justly he could give directions towards the formation of a poem, on the most just and established rules. He shewed afterwards, by his translation of Virgil, that a man may be able to

direct, who cannot execute; that is, may have the critic's judgment, without the poet's animation. He wrote several poems in English, and one in Latin called *Musæ Anglicanæ*. He also translated Milton's Paradise Lost into Latin verse, but with little success. Dr. Trapp was rector of Harlington, and of several churches in London. He died in November 1747, and left a tragedy entitled Abramule; or, Love and Empire, 1704.

Trotter, Catharine—This lady was the daughter of Captain David Trotter, a Scotch gentleman; she was born in London, August 16, 1679. She appears to have been a self-taught scholar, and made herself acquainted with the Latin and French languages. In 1696 she produced a tragedy called Agnes de Castro, which was acted at the theatre-royal when she was only in her seventeenth year. The reputation of this performance, and verses which she addressed to Mr. Congreve upon his Mourning Bride, in 1697, were probably the foundation of her acquaintance with that celebrated writer. Poetry and dramatic writing did not so far engross the thoughts of our author, but she sometimes turned them to subjects of a very different nature. She had read Locke's Essay on the Human Understanding, with so clear a comprehension, that she drew up a defence of the essay, against some remarks which had been published in 1667: and farther distinguished herself as a female metaphysician. In 1708 she was married to the Rev. Mr. Cockburn, then Curate of St. Dunstan's, Fleet-street. He was a man of considerable abilities, and among several other things, wrote an account of the Mosaic deluge, which was much approved

by the learned. Mrs. Cockburn's remarks upon some writers, in the controversy concerning the foundation of moral duty and moral obligations, were introduced to the world in August 1743, in the Literary Journal, entitled The History of the Works of the Learned. Dr. Rutherforth's Essay on the Nature and Obligations of Virtue, published in May 1744, soon engaged her mind, and she applied herself to the continuation of that elaborate discourse, and having finished it with spirit, elegance, and perspicuity, she transmitted her manuscript to Mr. Warburton, afterwards Bishop of Gloucester, who published it under the title of Remarks upon the Principles and Reasonings of his Essay, &c.

The loss of her husband on the 4th January, 1748, in the 71st year of his age, was a severe shock to her; and she did not long survive him, dying on the 11th of May, 1749, in her 71st year. She wrote the following dramatic pieces: Agnes de Castro, tragedy, 1695; Fatal Friendship, tragedy, 1698; The Unhappy Penitent, tragedy, 1701; Love at a Loss; or, Most Votes carry it, comedy, 1701; The Humble Deceivers; or, All Right at last, comedy, not printed; The Revolution of Sweden, tragedy, 1706.

Tuke, Sir Samuel.—This gentleman was of Temple Cressy, in the county of Essex, and a colonel of horse in the service of King Charles the First, while the affairs of that monarch wore any appearance of success. Some time after the Restoration, he adapted a Spanish play to the English stage, which he executed with some degree of success. On the 31st of March, 1664, he was created a Baronet. He married Mary, the daughter of Edward Sheldon, a lady who

was one of the dressers to Queen Mary. He died at Somerset-house, 21st of January, 1673; and was buried in a vault under the chapel there. He wrote The Adventures of Five Hours, comedy, 1663.

TUTCHIN, JOHN—This author lived in the reign of King James the Second, and very early in life became obnoxious to government, from the violence of his writings. He was prosecuted for a political performance on the side of Monmouth, and being found guilty, was sentenced by Jefferies to be whipped through several market towns in the West. To avoid this severe punishment, he petitioned the King, that the same might be changed to *hanging*. At the death of this unfortunate monarch, he wrote an invective against his memory, which even the severity of his sufferings can hardly excuse. He was the author of The Observer, which was begun April 1, 1722. Becoming obnoxious to the tories, he received a severe beating in August 1707, and died in much distress in the Mint, 23d of September following. He wrote The Unfortunate Shepherd, 1685.

VANBRUGH, Sir JOHN—This gentleman was descended from an ancient family in Cheshire, who came from France. He received a very liberal education, and became eminent for his poetry, and skill in architecture, to both which he discovered an early propensity. The first step he made into life, was in the character of an ensign in the army.

He happened somewhere in his winter quarters, to contract an acquaintance with Sir Thomas Skipwith, and received a particular obligation

from him. He had very early discovered a taste for dramatic writing, to improve which he made some attempts in that way, and had the draft or outlines of two plays lying by him, at the time his acquaintance commenced with Sir Thomas. This gentleman possessed a large share in a theatrical patent, though he concerned himself very little in the conduct of it; but that he might not appear altogether remiss, he thought to procure some advantage to the stage, by having our author's play called The Relapse, acted upon it. In this he was not disappointed, for the Relapse succeeded beyond the warmest expectation, and raised Vanbrugh's name very high amongst the writers for the stage.

The next play which Sir John Vanbrugh introduced upon the stage was Æsop, a comedy, in two parts, acted at the same theatre. The reputation which he gained by his comedies was rewarded with greater advantages than what arise from the casual profits of writing for the stage. He was appointed King at Arms, a place which he some time held, and at last disposed of. In August 1716, he was appointed Surveyor of the works at Greenwich Hospital; he was likewise made Comptroller-general of his Majesty's Works, and Surveyor of the Gardens and Waters, the profits of which places, collectively considered, must have amounted to a very considerable sum.

He formed a project of building a stately theatre in the Hay-market, for which he had interest enough to raise a subscription of thirty persons of quality, at 100*l.* each. In 1706, when the house was finished, Mr. Betterton and his co-partners put themselves under the direction of Sir John Vanbrugh and Mr. Congreve. Not long before this time the Italian opera began to

steal into England, but in as rude a disguise, and as unlike itself as possible; notwithstanding which, the new monster pleased, though it had neither grace, melody, nor action to recommend it. To strike in, therefore, with the prevailing fashion, Vanbrugh and Congreve opened their new theatre with a translated opera, set to Italian music, called The Triumph of Love, but it met with a cold reception, being performed only three days, to thin houses. Immediately upon the failure of the opera, Vanbrugh produced his comedy called The Confederacy. The success of this play was not equal to its merit.

The prospects of gain from this theatre were so very unpromising, that Congreve in a few months gave up his share and interest in the government wholly to Sir John Vanbrugh, who being now sole proprietor of the house, was under a necessity to exert himself in its support. As he had a happier talent for throwing the English spirit into his translations of the French plays, than any former author who had borrowed from them, he in the same season gave the public three more of that kind, The Cuckold in Conceit; Squire Freelooby, and The Mistake. However well executed, yet they came to the ear in the same undistinguished attention by which almost all their plays had equally suffered; for as few could hear plainly, it was not likely a great many would applaud. In this situation it appears that nothing but the union of two companies could restore the stage to its former reputation. Sir John Vanbrugh, therefore, tired of theatrical management, disposed of his whole property to Mr. Owen Swiney. He died March 26, 1726. He wrote The Relapse; or, Virtue in Danger, comedy, 1697; The Provoked Wife,

comedy, 1697; Æsop, comedy, in two parts, 1697; The Pilgrim, 1700; The False Friend, comedy, 1702; The Confederacy, 1705; The Mistake, comedy, 1706; The Cuckold in Conceit; Squire Freelooby, 1706; The Country House, 1715; A Journey to London, 1727.

VAUGHAN, THOMAS—This gentleman was appointed clerk to the commission of the peace for the city of Westminster, and when formerly the rage for militia associations took place, became captain of a company in the Westminster Volunteers. A literary dispute arose between him and the late Mr. Colman, who then brought out a periodical paper under the title of The Genius. This dispute was conducted with more virulence than ingenuity, and it was at this time that Mr. Colman distinguished him by the name of *Dapper*. He wrote two farces, acted at Drury-lane: The Hotel; or, Double Valet, 1776; Love's Metamorphoses, 1776.

VICTOR, BENJAMIN—Was originally a perukemaker, and afterwards under manager in Dublin with Swiney, where he was also poet-laureat. He was also treasurer at Drury-lane, and then engaged in the sale of Norwich stuffs. Some time after, Victor commenced dramatic writer, and offered a tragedy to Mr. Rich, but received the usual laconic answer, that "it would not do." Having desired the manager's reasons for rejecting it, he observed, "There was too much *horse-hair* in the tragedy." He published his works by subscription, in 3 vols. 8vo. 1776, containing Almira, and The Fatal Error, tragedies; The Fortunate Peasant; or, Nature will Prevail, comedy; and The Sacrifice; or, Cupid's Va-

garies, masque. His History of the Stage has been ridiculed for its circumstantial prolixity and egotism; and Churchill the satyrist observed, that *Victor ego* should have been his motto. He died December 17, 1778.

VILLIERS, GEORGE, DUKE of BUCKINGHAM—Was son to that famous statesman and favourite of King Charles the First, who lost his life by the hands of Felton. Our author was born at Wallingford-house, in the parish of St. Martin in the Fields, on the 30th January, 1627, one year previous to the fatal catastrophe of his father's death. He was educated at Cambridge, and went abroad under the care of one Mr. Aylesbury. Upon his return, which was not till after the breaking out of the civil wars, he was presented to the King at Oxford, and upon the decline of that cause, attended Prince Charles into Scotland, and afterwards joined him beyond sea; for which attachment he was made Knight of the Garter. Desirous, however, of retrieving his affairs, he came privately to England, and in 1657 married the daughter and sole heiress of Thomas Lord Fairfax, through whose interest he recovered the greatest part of the estate he had lost.

We do not find that this step lost him the royal favour; for after the Restoration, he is said to have possessed an estate of 20,000*l.* per annum, and was in possession of several high offices, all of which, however, he lost in 1666. For having been refused the post of President of the North, he became disaffected to the King, and was discovered at the head of a conspiracy, to stir up sedition in the people, and to engage persons for seizing the Tower of London.—

The detection of this affair so exasperated the King, that he struck him out of all his commissions, and issued a proclamation requiring his surrender upon a certain day. This storm, however, did not long hang over his head; for on his making an humble submission, King Charles, who was far from being of an implacable temper, took him again into favour, and the very next year restored him both to the privy council and bed-chamber. In 1670 he was supposed to be concerned in an attempt made on the Duke of Ormond's life, by the same Blood who afterwards endeavoured to steal the crown. Their design was to have conveyed the Duke to Tyburn, and there have hanged him; and so far did they proceed towards the putting it in execution, that Blood and his associates had actually forced the Duke out of his coach in St. James's-street, and carried him beyond Devonshire-house, Piccadilly, before he was rescued from them. It does not appear that this transaction injured the Duke of Buckingham's interest at court; for in 1671 he was installed Chancellor of the University of Cambridge, and sent ambassador to France, where he was very nobly entertained by Lewis XIV. and presented with a sword and belt set with jewels, to the value of forty thousand pistoles.

In June 1674 he resigned the Chancellorship of Cambridge, and about the same time became a zealous partisan and favourer of the non-conformists. On the 16th of February, 1676, his Grace, with the Earls of Salisbury and Shaftsbury, and Lord Wharton, were committed to the Tower by order of the House of Lords, for a contempt, in refusing to retract the purport of a speech which the Duke had made concerning a

dissolution of the parliament. But upon a petition to the King, he was discharged in May following.

He died in Yorkshire, April 1688. It is said his generosity was profuseness, his wit malevolence, the gratification of his passions his sole aim through life, his very talents caprice, and even his gallantry the mere love of pleasure. Dryden has drawn his character with great accuracy of delineation, under the name of Zimri, in his Absalom and Achitophel. He wrote a most excellent comedy entitled The Rehearsal, 1672; The Chances, comedy, 1682, appears an alteration of a comedy of the same name, written by Beaumont and Fletcher; The Battle of Sedgemoor, farce. His works were published in 2 vols. 8vo. 1775.

Waldron, Francis—Was, till within the last season, prompter at Mr. Colman's theatre. He belonged to Drury-lane in Mr. Garrick's time, and was appointed by that gentleman to take the management of the Theatrical Fund. He was for a while manager at Windsor, Richmond, &c. and also kept a bookseller's shop. Mr. Waldron occasionally appears on the stage, in the character of old men, &c.

In 1773 he produced a comedy at Drury-lane, called The Maid of Kent, for his benefit; in 1775 a farce, called The Courtezan, on the same occasion; and in 1783 a comedy, called Imitation; or, the Female Fortune Hunters; which was also performed for his benefit at Drury-lane, and afterwards brought out with alterations at the Hay-market theatre, under the title of Heigho for a Husband, 1794, with success. He likewise altered a play of D'Urfey's, which was

performed at Richmond, under the title of The Richmond Heiress, 1777; and The Prodigal, taken from Hill's Fatal Extravagance, for the Hay-market, 1793. He wrote also a continuation of Jonson's Sad Shepherd; and the Virgin Queen, in imitation of Shakspeare, and as a sequel to the Tempest, 1797. In these various productions Mr. Waldron evinces no small portion of English erudition, talent and stage knowledge.

WALKER, THOMAS—Was the son of Francis Walker, of St. Anne's, Soho, and was born in the year 1698. He was educated by Mr. Medon, who kept a private academy near his father's house. Having shewn an early inclination for the stage, he made his theatrical essay in a Mr. Shepherd's company, where he was first found out by Mr. Booth, acting the part of Paris, in the droll of The Siege of Troy, who saw in him such an early promise of talents, that he recommended him to the manager of Drury-lane, where he made his first appearance in Lorenzo, (Lord Lansdowne's Jew of Venice) about 1716. His performance of Charles (Nonjuror), the succeeding season, established his fame, and he was then engaged by Mr. Rich, for the new theatre in Lincoln's-inn Fields. Here accident brought him forward in the character of Captain Macheath, fortunately for himself, the manager, and the author: the applause which he met with was so great, that it was said Booth found him a *hero*, and Gay dubbed him a *highwayman*. But this great success checked his progress as a general actor, for his company was now so eagerly courted by the dissipated young men of fashion, that he was scarcely ever sober.

He was not, however, without his hours of

study and retirement; for a few years after his performance of Captain Macheath, he undertook to alter and compress some of Tom D'Urfey's plays; for which purpose he shut himself up in the theatre to accomplish the task, and having reduced them into one piece, it was performed the following winter with some success. He had also produced The Quaker's Opera, which was acted at Lee and Hooper's booth, Bartholomew fair, 1728; immediately after the run of The Fate of Villany, tragedy, which was brought out at Goodman's-fields, 1730, with very indifferent success.

When he was discharged from Covent-garden in 1743, which his repeated dissipation rendered indispensably necessary, he carried those two pieces with him to Ireland, and prevailed upon the Dublin manager to bring out the latter, under the title of Love and Loyalty. Novelty drew an audience the first night, and the second was given out for the author's benefit; but not being able to give the customary security for the expences of the house, the manager would not suffer the doors of it to be opened. This disappointment he survived but three days, and died in great distress in Dublin, in the year 1744. Walker was a pleasant actor in comedy as well as tragedy.

Walker, William—This gentleman was born in the Island of Barbadoes, where his father was a considerable planter. He was sent to England for education, and placed at Eton School. His first play was produced at the age of nineteen years, and he performed a part in it himself. He wrote Victorious Love, tragedy, 1698; Marry, or do Worse, comedy, 1704.

WALKER, T.—Wrote a comedy, called The Wit of a Woman, 1705.

WALLER, EDMUND, Esq.—Was the son of Robert Waller, Esq. of Agmondesham, in Buckinghamshire. He was born in 1605, and when very young was sent to Eton School, and afterwards to King's College, Cambridge. At the age of seventeen he was chosen into the last parliament of King James the First, as burgess for the above place. He began to exercise his poetical talents as early as the year 1623, as appears from his verses Upon the Danger his Majesty (being Prince) escaped in the Road of St. Andero; for there Prince Charles, in returning from Spain that year, had like to have been cast away.

Waller became first publicly known by his carrying off the daughter and sole heiress of a citizen, whose name was Dorothy Sidney, against a rival, whose interest was espoused by the court. This act of gallantry rendered him very conspicuous, and introduced him into the first circles of fashion.

An intermission of parliament having disgusted the nation, and raised jealousies against the designs of the court, Mr. Waller now became a zealous opponent to the court, also in the long parliament, which met in November following, and was chosen to impeach Judge Crawley, which he did in a warm and eloquent speech, July 6, 1641. This speech was so highly applauded, that twenty thousand of them were sold in one day. In 1642 he was appointed by the parliament to present their propositions of peace to the King at Oxford. In 1643 he was deeply engaged in a design to reduce the City of London and the Tower to the service of the King, for which he

was tried and condemned, together with Mr. Tomkins, his brother-in-law, and Mr. Challoner. The two latter suffered death, but Mr. Waller obtained a reprieve; he was, however, sentenced to suffer one year's imprisonment, and to pay a fine of 10,000*l.* After this, he became particularly attached to Oliver Cromwell, upon whom he wrote a very handsome panegyric. He also composed a poem on the death of that great but hypocritical character. He continued in the full vigour of his genius to the end of his life; which terminated on October 1, 1687. His dramatic pieces are: Pompey the Great, tragedy, 1664; The Maids, tragedy, altered from Fletcher, 1690.

WALLIS, GEORGE--This author was a resident of York, where his only dramatic piece was acted and printed. The Mercantile Lovers, dramatic satire, 1775.

WALLACE, LADY—Produced a comedy, called The Ton; or, Follies of Fashion, acted at Covent-garden, 1788, wherein was a cant word D. I. O. which the critics seemingly applied to the piece itself the third night—*Damn it off!* She translated a piece from the French, called Diamond cut Diamond, 1787, and was angry that Mrs. Inchbald should make use of the subject in her Animal Magnetism. She also produced a farce, called The Whim, 1795, and was *very* angry because the licenser would not permit its representation.

A woman, who had been recommended to her, and to whom her ladyship afforded an asylum at her house in St. James's Place, charged her with an assault before Mr. Bond. Her ladyship, by the

direction of the magistrate, compounded the matter, but was so *very*, *very* angry, that she declared, whenever an opportunity offered, she would go to France, and reside there during the remainder of her days.

WALPOLE, HORACE—This nobleman was the youngest son of the celebrated minister, Sir Robert Walpole, afterwards Earl of Orford, by his first wife, Catherine Shorter; and was born about the year 1715 or 1716. He received his education at Eton, where he became intimately acquainted with our poet Mr. Gray, with whom, in the years 1739, 1740, and 1741, he made the tour of France and Italy. He was chosen member for Callington, in Cornwall, in the parliament which met on June 25, 1741; for Castle Rising, in Norfolk, in 1747; and for King's Lynn, in 1754 and 1761; at the end of which session he declined all farther parliamentary business. He was Usher of his Majesty's Exchequer, Comptroller of the Pipe, and Clerk of the Extracts in the Exchequer. His own numerous performances, as well as many excellent works of others, which he has thrown into the common stock of literature, have justly entitled him to every various kind of praise, that a grateful public could bestow. He is author of one tragedy, entitled The Mysterious Mother; printed at his own private press, 1768.

WANDESFORD, OSBORNE SYDNEY—Produced one play, called Fatal Love; or, the Degenerate Brother, tragedy, 1730.

WARBOYS, THOMAS—Was brought up in the

counting-house of Sir Robert Ladbroke, and was cotemporary there with the celebrated Mr. Powell. Imbibing the same fondness for theatrical amusements, he determined to try his abilities as an actor, and made his appearance at Covent-garden theatre, in the year 1770, in the character of Posthumus. His success in this attempt was very small, and he had the prudence to relinquish a profession in which he was not qualified to excel. He wrote The Preceptor, comedy; and The Rival Lovers, comedy, 1777.

WARD, EDWARD—Was a native of Oxfordshire, born about the year 1667. He was an imitator of the famous Butler, and wrote The Reformation, a burlesque poem, in which he aimed at the same kind of humour which has so remarkably distinguished Hudibras. He kept a public-house in Fulwood's-rents, Gray's-inn, for several years before his death, which took place in June 1731. He was author of The Humours of a Coffee-House.

WARD, HENRY—A comedian, who published in one volume three dramatic pieces, called The Happy Lovers; or, the Beau Metamorphosed, opera, 1736; The Petticoat Plotter; or, More Ways than One for a Wife, farce; The Widow's Wish; or, An Equipage of Lovers, farce, 1746.

WEAVER, JOHN—Was the first restorer of pantomimes after the ancient manner, without speaking, several of which he wrote, or rather invented, for Drury-lane, particularly The Loves of Mars and Venus, 1717; Orpheus and Eurydice, 1718; Perseus and Andromeda, 1728; and

The Judgment of Paris, 1732. He was a celebrated dancing-master, and chiefly resided at Shrewsbury, and his writings, among which is A History of the Mimes and Pantomimes of the Ancients, show that his abilities were not confined to his *heels*.

WELSTED, LEONARD—Was descended from a very good family in Leicestershire. He received his education at Westminster School. Our author does not appear to have been a mere poet; he had from nature a good genius, but, after he came to town, he became a votary to pleasure; and the applauses of his friends, which taught him to overvalue his talents, perhaps slackened his diligence, and by making him trust solely to nature, slight the assistance of art.

In the year 1718 he wrote the *Triumvirate;* or a Letter (in verse) from *Palemon* to *Celia*, which was meant as a satire against Mr. Pope. He wrote several other occasional pieces against this gentleman, who in recompense of his enmity, has mentioned him in his Dunciad, in a parody upon Denham's Cooper's Hill:

" Flow Welsted, flow, like thine inspirer, beer,
" Tho' stale, not ripe, tho' thin, yet never clear;
" So sweetly mawkish, and so smoothly dull,
" Heady, not strong, and foaming, tho' not full."

When our author was young, he had a place in the Secretary of State's office. He afterwards held a place in the Office of Ordnance, and a house in the Tower of London, where he died 1749. He wrote a comedy, called The Dissembled Wanton; or, My Son get Money, 1726.

WEST, MATTHEW—Was of Trinity College,

Dublin, and wrote one play, called Ethelinda; or, Love and Duty, tragedy, 1769.

WHITEHEAD, WILLIAM—Was born about 1715, and was the son of a baker at Cambridge. He received his education at Winchester School, under the direction of Doctors Bigg and Barton; from thence he was sent to Clare Hall, Cambridge, where he took the degree of Master of Arts, and became a fellow. In 1754, 1755, and 1756, he accompanied the Lords Viscount Nuneham and Villiers, sons of the Earls of Harcourt and Jersey, in their travels through Europe; and in 1757 was appointed Poet-laureat. He died April 14, 1785, at his apartments in Charles-street, Grosvenor-square, and his remains were interred in South Audley Chapel. His dramatic pieces are: The Roman Father, tragedy, acted at Drury-lane, 1750; Fatal Constancy, sketch, 1753, which Mr. Foote introduced in his Diversion of the Morning; Creusa Queen of Athens, tragedy, acted at Drury-lane, 1754; The School for Lovers, comedy, ditto, 1762; and A Trip to Scotland, farce, ditto, 1770.

WHITELY, JAMES—Was a native of Ireland, and so universally known, that it was only necessary to mention his name to revive a thousand agreeable recollections. His eccentricities were great, and too numerous to be here repeated; they are still the topic, and an inexhaustible fund of mirth to all who remember him. He was manager and proprietor of the several theatres of Worcester, Wolverhampton, Derby, Nottingham, Retford, Stamford, &c. &c. being the most extensive midland circuit ever known in England. He was a warm advocate and strenuous

supporter of the dignity of his company. He lies buried at Wolverhampton, and left the rent of his theatres, amounting to nearly 500*l.* per annum, to his daughter, who married Mr. Gosli, a dancing-master at Stamford. He also bequeathed his veteran performers who survived him to his successors, with a weekly salary entailed on them for life—an example worthy of imitation. He was the author of The Intriguing Footman; or, The Humours of Hamburg, farce, from which Mr. Macready has taken verbatim the part of Edward, in his Irishman in London.

WIGNELL, J.—Belonged to Covent-garden theatre, and was much esteemed for the versatility of his talents. He died January 25, 1774, and wrote The Triumph of Hymen, masque, 1761; and Love's Artifice; or, Perplexed 'Squire.

WILDER, JAMES—Was bred to the business of painting, but turning his thoughts to the stage, he became an actor on the Drury-lane boards. He performed under all the most respectable Irish managers, by whom he was esteemed a faithful servant. However, in the year 1788, during Mr. Daly's management, he took leave of the stage, and accepted a situation in Somerset House. He wrote one piece, called The Gentleman Gardener, ballad opera, 1751.

WILLIAMS, JOSEPH—Wrote a comedy, called Have at All; or, The Midnight Adventures, 1692.

WILMOT, JOHN, EARL of ROCHESTER—Was son of the celebrated Henry Lord Wilmot (after-

wards Earl of Rochester), who was so very instrumental in the preservation of Charles II. in his flight from Worcester, where he was defeated by Cromwell. The subject of this article was born in 1648, and was educated first at Burford free-school; from whence, in 1659, he was admitted a nobleman of Wadham College, Oxford He afterwards travelled into France and Italy; and at his return, he frequented the debauched court of Charles II. where his natural propensities to vice were not curbed or cured. Here he was first made one of the Gentlemen of his Majesty's Bed-chamber, and then Comptroller of Woodstock-park.

In the winter of 1665 he went to sea, under the Earl of Sandwich, who commanded a fleet employed in the war with the Dutch. Wilmot behaved very well in the attack made on the enemy in the port of Bergen, in Norway, and gained a high reputation for courage, which he afterwards lost in an adventure with the Earl of Mulgrave, who called him to an account for some words which he was reported to have too freely spoken of him. Wilmot accepted the challenge; but when he came to the place appointed, he declined coming to action, urging, that he was so weak with a certain distemper, that he found himself unfit to fight. This unlucky affair entirely ruined his reputation for courage, and subjected him to farther insults. His reputation for *wit*, however, still kept him from totally sinking in the opinion of the world, and made his company eagerly courted by his associates, who were ever contriving to engage him deeper and deeper in extravagance and intemperance, in order that they might be more diverted by his humour. All this so entirely

subdued him, that, as he afterwards acknowledged, he was for five years together continually drunk.

As to his genius, his principal turn seems to have been towards satire; but being in this respect as licentious as in every thing else, his satires usually degenerated into mere libels, in which he had so peculiar a talent of mixing his wit with his malice, that all his compositions were easily known. In regard to his other poems, which have been so usually characterized by their wit as well as by their obscenity, they are too indelicate to deserve any particular notice. By constant indulgence in sensuality, he entirely wore out an excellent constitution before he was thirty years of age. During his illness he was visited by Bishop Burnet (on an intimation that such a visit would not be disagreeable), who has said, that he made a perfect convert of this illustrious profligate; so that he who lived the life of a libertine and an atheist, died the death of a good Christian and a sincere penitent. Lord Rochester died in July 1680, in the thirty-third year of his age.

He left behind him a son, named Charles, and three daughters. The son died the year after his father, so that the male line ceasing, the title of Earl of Rochester was transferred by the King to the family of Hyde, in the person of Laurence, a younger son of Edward, Earl of Clarendon. Lord Rochester altered Valentinian, tragedy, from Beaumont and Fletcher, 1685.

Wilson, John—Lived in Ireland in the reign of King Charles the Second, and was Recorder of Londonderry. He wrote the following plays: Andronicus Commenius, tragedy, 1664; The

Projectors, comedy, 1665; The Cheats, 1671; Belphegor; or, The Marriage of the Devil, comedy, 1691.

WISE, JOSEPH—Was a clergyman, and lived in Sussex. He wrote a dramatic piece, called The Coronation of David, 1766.

WISEMAN, JANE—Was a servant in the family of Mr. Wright, Recorder of Oxford, where having much leisure time, she employed it in reading plays and novels. She began there a tragedy, which she finished in London; and soon after marrying one Holt, a vintner, they were enabled by the profits of her play to set up a tavern in Westminster. The drama she produced was called Antiochus the Great; or, The Fatal Relapse, tragedy, 1702.

WORSDALE, JAMES—This gentleman was an apprentice to Sir Godfrey Kneller, but lost the friendship of that celebrated artist by marrying his wife's niece without their consent. His excellent mimickry and facetious spirit, however, soon gained him both patronage and business, and he was appointed master painter to the Board of Ordnance. He wrote several small pieces, songs, &c. besides the following dramatic performances: A Cure for a Scold, farce, 1738; The Assembly; The Queen of Spain; The Extravagant Justice, farce; Gasconado the Great, trag. political, whimsical, operatic poem, 1759. He died June 13, 1767, and was buried at St. Paul's, Covent-garden, with this epitaph, composed by himself:

"Eager to get, but not to keep the pelf,
A friend to all mankind, except himself."

WOODWARD, HENRY—Was born in Southwark in 1717, where his father had for some time followed the business of a tallow-chandler. He was educated at Merchant Taylors' School, and was at first intended for his father's profession; but a circumstance happened when he was about fourteen years of age, which gave him a strong bias in favour of a theatrical life. From the uncommon run of the Beggars' Opera, Mr. Rich, at that time manager of the theatre Lincoln's-inn Fields, was encouraged to represent it by children. In this Lilliputian company, Henry performed the part of Peachum with great success. Having thus entertained a passion for the drama, he could never afterwards divest himself of it. After performing various pantomimical characters, and attaining to the highest stations in that department, his talents procured him an engagement, with a genteel salary, at Covent-garden theatre; and he soon afterwards, upon the death of Mr. Chapman, succeeded to his cast of parts, in which he received the greatest applause.

In the year 1747 he entered into articles, as a comedian and harlequin, with Mr. Sheridan, manager of Smock-alley theatre, Dublin, at a salary of 500*l.*; and in both departments became extremely useful, and drew great houses. On his return to England, he was instantly engaged by Mr. Garrick for Drury-lane, where he established his fame as a first-rate comedian by his performance of the character of Bobadil, in Every Man in his Humour. His success, however, made him ambitious, and nothing but a management would suit his aspiring mind. For this purpose he joined with Mr. Barry to oppose Mr. Sheridan in Dublin, and a new house was erected for them

in Crow-street, in that capital, which was opened on the 22d of October, 1758. Their returns fell far short of their expectations, and they soon found, that their profits in Dublin were inferior to their salaries in England. Both managers being discontented, disputes arose, newspaper quarrels ensued, and each party rendered himself ridiculous. The whole, however, by the interposition of friends, was amicably adjusted. There is a ridiculous anecdote preserved of Woodward, during his residence in Dublin: that being importuned by the rabble, who had surrounded the Parliament House to prevent the passing an unpopular Bill, to lend them a Bible to swear the members upon, and not having one in his possession, he threw them a volume of Shakspeare, which the ignorant rabble made use of, and returned with thanks to the owner.

He now proceeded to London, and continued performing at Covent-garden (with the exception of one fruitless journey to Ireland) until the beginning of the winter of 1776, when he was seized with an abscess near the kidneys, which entirely prevented his public appearance, occasioned by an accident, as he was jumping on a table in the character of Scrub. He died the following year, April 17, and left the interest of his fortune (about 6000*l.*) to Mrs. Bellamy, the actress, with whom he had lived in a state of friendship for some time before his death; and the principal to his brother and his family. He altered for the stage—The London Cuckolds, The Winter's Tale, and some other pieces; and was the author of The Male Coquet, and A Hit at the Town. He also produced three panto-

mimes, called Harlequin Fortunatus, Harlequin Sorcerer, and Queen Mab.

WYCHERLY, WILLIAM.—This gentleman, who was born about the year 1640, was the eldest son of Daniel Wycherly, Esq. of Cleve, in Shropshire. When he was about fifteen years of age he was sent to France, where he became a Roman Catholic; but on his return to England, and being entered a gentleman commoner of Queen's College, Oxford, he was reconciled to the protestant religion. He afterwards entered himself in the Middle Temple; but making his first appearance in town in the loose reign of Charles the Second, when wit and gaiety were the favourite distinctions, he soon quitted the dry study of the law, and pursued things more agreeable to his own genius, as well as to the taste of the age.

As nothing was likely to take better than dramatic performances, especially comedies, he applied himself to this species of writing. On the appearance of his first play, he became acquainted with several of the first-rate wits, and likewise with the Duchess of Cleveland, with whom, according to the secret history of those times, he was admitted to the last degree of intimacy. Villiers, Duke of Buckingham, had also the highest esteem for him, and, as Master of the Horse to the King, made him one of his equerries; as colonel of a regiment, captain-lieutenant of his own company, resigning to him at the same time his own pay as captain, with many other advantages. King Charles likewise shewed him signal marks of favour; and once gave him a proof of his esteem, which perhaps never any Sovereign Prince before had given to a private

gentleman. Mr. Wycherly being ill of a fever, at his lodgings in Bow-street, the King did him the honour of a visit. Finding him extremely weakened, and his spirits miserably shattered, he commanded him to take a journey to the South of France, believing that the air of Montpelier would contribute to restore him; and assured him at the same time, that he would order him 300*l.* to defray the charges of the journey. Mr. Wycherly accordingly went to France; and having spent the winter there, returned to England entirely restored to his former vigour. The King, shortly after his arrival, told him, that he had a son who he was resolved should be educated like the son of a King, and that he could not choose a more proper man for his governor than Mr. Wycherly; for which service 1500*l.* per annum should be settled upon him. Such, however, is the uncertain state of all human affairs, that Mr. Wycherly soon after lost the favour of the King by a marriage with the Countess of Drogheda, a young widow, rich, noble, and beautiful; and this match, so promising in appearance to his fortunes and happiness, was the actual ruin of both. As soon as the news of it came to court, it was looked upon as a contempt of his Majesty's orders, and Mr. Wycherly's conduct after his marriage occasioned this to be resented still more severely; for he seldom or never went near the court, which made him thought ungrateful. The true cause of his absence, however, was not known. In short, the lady was jealous of him to that degree, that she could not endure him to be out of her sight. She, however, lived but a short time, but settled her fortune on him; but his title being disputed after her death, the expences of

the law, and other incumbrances, so far reduced him, that, not being able to satisfy the importunity of his creditors, he was thrown into prison, where he languished several years; nor was he released till King James II. going to see his Plain Dealer, was so charmed with the entertainment, that he gave immediate orders for the payment of his debts, adding withal, a pension of 200*l.* per annum while he continued in England. About eleven days before he died he married a lady, with a small fortune of 1500*l.* He was interred in the vault of Covent-garden church in January 1715. His dramatic pieces are: Love in a Wood; or, St. James's Park, comedy, 1672; The Gentleman Dancing-Master, comedy, 1673; The Country Wife, comedy, 1675; The Plain Dealer, 1677.

YARROW, JOSEPH—Was a performer in the York theatre, where he produced one drama, entitled Love at First Sight; or, The Wit of a Woman, ballad opera, 1742.

YOUNG, Dr. EDWARD—This celebrated writer was the son of Dr. Edward Young, Dean of Sarum, and was born at Upham, near Winchester, in June 1681. He was placed on the foundation at Westminster School, where he remained some time; he afterwards took the degree of Bachelor of Civil Law, and his Doctor's degree in June 1719.

In 1719 he was received in the Earl of Exeter's family, as tutor to Lord Burleigh, with whom he was to travel, and might have secured an annuity of 100*l.* per annum, had he remained in that situation; but having been admitted to an intimacy with the witty and profligate Duke

of Wharton, he directly attached himself to that nobleman, with whom he visited Ireland, and under whose auspices he became a candidate for the borough of Cirencester, in which attempt he was unsuccessful. While he continued in friendship with this ingenious, unfortunate, and eccentric man of quality, he is supposed to have greatly relaxed from the strict and rigid rules of virtue, and to have indulged in a degree of license, very remote from the severity he observed in the latter part of his life. The connexion between the peer and the poet seems to have been broken off by the retreat of the former from the kingdom. On the first of these events the Doctor probably took orders, and in April 1728, was appointed Chaplain to George the Second.

In July 1730, he was presented by his College to the Rectory of Welwyn, in Hertfordshire; and in April 1732, married Lady Elizabeth Lee, daughter of the Earl of Lichfield, and widow of Colonel Lee. This lady died in the year 1740, and her death was soon afterwards followed by that of her daughter, an amiable young lady, whose husband, Mr. Temple, son of Lord Palmerston, did not long survive her. The loss of these three persons for some time threw a gloom over Dr. Young's mind, and gave birth to the Night Thoughts. From this time he lived in his retreat at Welwyn, without having any addition to his preferment. In the year 1761, and at the age of fourscore, he was appointed Clerk of the Closet to the Princess Dowager of Wales. He died in April 1765, and left the bulk of his fortune, which was considerable, to his only son, whom he had long excluded both from his roof and his protection. What offence occasioned

this suspension of parental tenderness, we are not enabled to determine; but during his last illness, even when the expectation of life had forsook him, he continued strenuous in refusing to see his child, who repeatedly, but vainly, wished for his parting benediction. How far this obstinate resentment accorded with the true spirit of Christianity, let those who are engaged in more serious disquisitions inquire. It is sufficient for us to observe, that such sentiments of placability and mercy as the Night Thoughts inculcate, are not always the result of a gentle and compassionate frame of mind in the writer of them. They are collected at ease, because even novels can furnish them; they are praised with an appearance of zeal, because earnest commendation of them may be mistaken for sympathetic virtue.

The late Dr. Ridley remembered a report current at Oxford, that when he was composing, he would shut up his windows, and sit by a lamp, even at mid-day; nay, that skulls, bones, and instruments of death, were among the ornaments of his study. Thus encouraging the habitual gloom that hung over his imagination, it soon became peopled by the phantoms of discontent.

His dramatic works are, Busiris, tragedy, 1719; The Revenge, tragedy, 1721; the Brothers, 1753.

His dramatic powers are to be entirely collected from the Revenge. With Othello full in his mind, he condescended to sport with the colour of the principal characters—he has given us a white Othello and a black Iago. In this change there is nothing remarkably injudicious, for jealousy and vengeance are of either colour; but

in the endeavour to sublime revenge, by giving it a lofty motive, he has diverted a great portion of our sympathy from the proper object. It is dangerous to decorate villany with heroic qualities. Shakspeare, who penetrated deeply into the moral elements of the art, wisely made Iago an object of unmitigated abhorrence. The same error attends the character of Lovelace, in Richardson's novel, through the varnish of whose wit, seduction appears to be hardly more than an *imperfection*.

TOBIN, Mr.*—This gentleman was brought up to the law, which profession he followed till his death, when an excellent comedy, called The Honey Moon, was brought out at Drury-lane in the season of 1805, under the direction of his brother. During the present season (1807), a play has appeared at the same theatre, called The Curfew, which is also a most excellent production, by the same author.

* By mistake, this article was not inserted in its proper place: we have therefore been under the necessity of giving it here.

END OF VOL. I.

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